# SHE

#15

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## TAKAO NAKANO INTERVIEW

## EKO EKO AZARAK

## JAPANESE SINEMA & CULTURE

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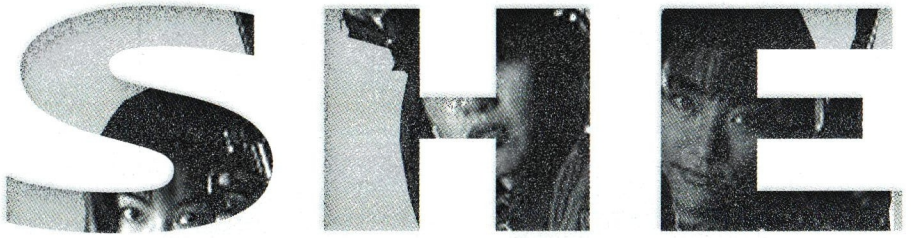
EKOEKO AZARAK



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To My Loyal Readers

After nearly a decade of SHE, as both a self-published fanzine and through Draculina Publishing, the time has come to bring the curtain down. This, therefore, will be the final issue of this magazine. This comes with much regret and sadness, but not without a great deal of reason. (And I will not spend too much time on explaining it as you all have better things to do than to listen to me).

The decision to stop SHE is mine solely, and was not influenced either by sales figures (which are fine, by the way) or by the labor of having to do the magazine virtually alone issue after issue. After nearly a decade, I believe I have said everything that needs to be said on the SHE subject. I could go on, but to me there is nothing worse than continuing to write about something merely because it exists. The next thing you know your some 70-year-old fart still babbling about the days of famous monsters.

Personal interests shift and trends change, or at least they should. I have played the fanzine game in the SHE arena long enough, it is time to switch arenas and tackle something different. So beginning in early 2001 we will be crunching out an all new 'zine, and hopeful it will enlighten and inform as many new readers as SHE did.

Those who wish an in-your-face introduction to the next mag can visit my website at

http://communities.msn.com/GlamJapan.

*Cameron Scholes (Editor and Chef.. er.. ah.. Chief)*


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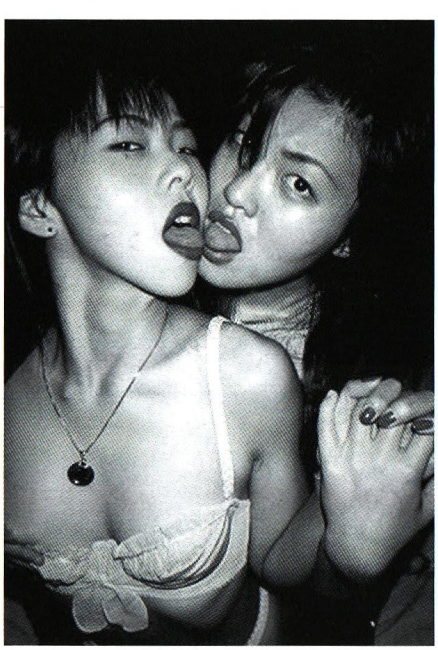
# SHE NEWS

## Tongues and Toes

Have a fetish for women who stick out their tongues and use them in all sorts of kinky ways? Then we have a store for you.

Bero-City (?) is small shop in Shinjuku that carries adult videos as well as a selection of 4x6 photos of girls flashing their tongues, licking other girl's feet, and even French kissing. I'm sure there is a name for this fetish, but I have no idea what it's called (Tonguing? Beroing, perhaps?). But whatever it is these young, tongue-waggling sluts sure make it look good. It's one of our frequent stops, and a good shop to put on your places-to-visit list the next time you surf into Tokyo. And after Bero-City, cruise the rest of the floors of this building as there are number of fetish shops, used panty shops & video shops, CD/record collector shops, and the infamous catfight store, BATTLE.



## Porn Overload

Are you a porn magazine addict with a few hours to kill in Tokyo? Then check out this ramshackled shop in Koenji (on the Sobu Line just 4 stops from Shinjuku). From the outside the shop looks like any other used bookstore, with dusty old manga and history books cluttering the front. But step inside and you'll quickly find yourself surrounded with mountains of old porn magazines strewn everywhere. No kidding, you actually have to move the shit about just to get to the back of the store, which in reality you can't really get to because of all the piled up boxes of porn.

The guy who runs the shop looks like some alcoholic back from a three-day whisky binge. The prices are fair, but nothing is really organized. He carries standard porn mags, as well as hardcover erotic photo books, trade paperback sized porn photo books, older 80s porn, and even the odd Bandai toys and stuffed animals (?). Don't miss this place the next time you visit 'ol Nippon!

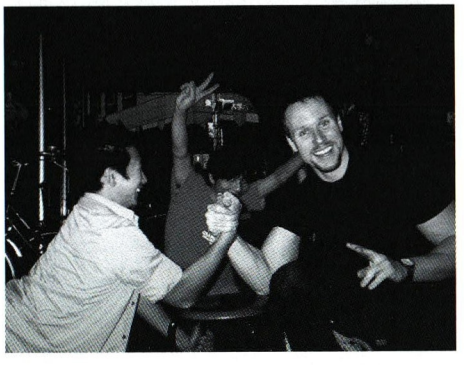
# Japan's Top Model Turns Terminator

過激なバトル、フェンスに打ちつけられた戦

You would be hard pressed to find any one in Japan who does not know the name Norika Fujiwara. One of Japan's top models (if not the top model), Norika has also graced the film screen, is a regular TV commercial star, pin-up, and has been a long time supporter/spokesperson for Japan's immensely popular K-1 fighting (a mix of boxing and kickboxing). For Norika's latest TV ad endeavor she's suiting up to battle an android version of herself; Mecha-Norika. And taking a cue from her favorite spectator sport, Norika even took kickboxing lessons as to add a hand-to-hand combat flavor to the proceedings. The commercial aired in West Japan. (see back cover)

## Arm Wrestling Street Style

So I was walking outside Idobashi Station when I see this small crowd of cheering guys. I slide up to take a closer look and notice that they are cheering on two high school girls who have their arms propped on a stool and are arm wrestling. It takes about 5 seconds before they haul me into the action and I am arm wrestling the schoolgirl and even one of the guys. Crazy buncha kids. Damn I love this place!



# EKO EKO AZARAK

*"Future is at the mercy of this little girl..."*

*By Tom Routledge*

I first stumbled across this series in 1995 when the first film showed up at my local Japanese video rental shop. They had promo posters for it up on display and I was blown away by the kick-ass graphics that featured two cute Japanese schoolgirls standing in the center of a pentagram, surrounded by skulls & bones etc., and lit in an eerie yellow glow. The poster also featured great looking inset photos of various school kids in dire peril. I immediately rented the sucker, brought it home, watched it, loved it, forgot about it.

About a year I took my first trip to Hong Kong and found the laserdisc for the second film in a little hole-in-the-wall shop that specialized in anime LD's & CD's. The graphics on the cover featuring a Japanese schoolgirl brandishing a sword with a nasty looking devil creature behind her were even better and wilder than the cover art of the first film. The LD was waaaaay overpriced but I since it was my last day in Hong Kong

and I still had a pocketful of HK currency burning a hole in my pocket I sprung for it. I'm such a chump, here I was being suckered into spending a ridiculous amount of money for a film I hadn't even seen just because it had a nifty cover screaming "buy me!" (aren't those Japanese just THE undisputed masters of packaging?!). I guess at the time I must have rationalized it like this: "WOW! EKO EKO AZARAK 2!!! I have to get THIS! Oh, look at the price, forget it. Looks cool though, I'll have to make a point to try and see it. But what if I can't find it anywhere? Maybe I should just buy it. No way, I'd have to have my head examined to pay this much! The first film was great though. I'd pick that up for this price if they had it. Well...then why shouldn't I get this one then?... Sequels are always a step down though, OK forget it. But look at the cover art and the still pics on the back, this can't possibly be bad. Shit...how much money do I have?" I have about a 500 batting average when I succumb to my questionable logic in this type of scenario.

In this case though my instincts were right, BIRTH OF THE WIZARD turned out to be a fantastic film! In fact, I liked the first two EKO EKO AZRAK films so much that on a trip to Japan that I made the next year, EEA stuff was at the top of my shopping list. I picked up the first film on LD, as well as the spin-off film MESSIAH FROM THE FUTURE, and the box sets for both TV series, some of the original mangas, and a few other goodies.

Fast forward in time to now...The fact that this great series has gone virtually unnoticed by the Western fanboy otaku culture has really surprised me. I would think that everyone from the obvious anime and Hong Kong film fans, to even the X-Files and Buffy crowd would be eating this stuff up. But that hasn't been the case. Possibly due to lack of exposure as EEA has gone unnoticed by the genre 'zines as well maybe? So I mentioned to Cameron, "dude!...why don't you do an EEA feature? No one else has yet", and he, being the master manipulator that he is, says "great idea, why don't you do it, and I'll run it". So, I know it's long overdue folks but here we are, finally a feature on this great, unsung series.

I originally intended to have some really juicy stuff for this piece as I was able to track down some nice material to include but a Japanese friend of mine that I had set to translate it all flaked on me. So for now, I don't have much (i.e. anything) in the way of actual scoop. I can tell you though that from what I've seen, this series is at least popular enough in Japan to warrant a toy line, a Roman Album Hyper Mook (deluxe photobook), a Sony Playstation video game, and trekkie type fan conventions. About it's origins, the series is based on a manga by Shinichi Koga published in Japan in the 70's.

**Eko Eko Azarak: Wizard Of Darkness**
1995 Kimika Yoshino, Miho Kanno, Naozumi Takahashi. Directed by Shimako Sato. Version reviewed Gaga Communications laserdisc. Tag line: *"Come, darkness and vicious spirits. Lucifer, let this cute girl be the empress of the universe..."*

You know you're in for a treat when you see a tag line like this for a Japanese flick: *"Come, darkness and vicious spirits. Lucifer, let this cute girl be the empress of the universe..."* WIZARD OF DARKNESS, the first film in the series, is in my opinion, a mini-classic. The story unravels in a Japanese high school where a new girl Misa Kuroi (the adorable Kimika Yoshino) arrives on the scene, apparently just in the nick of time as Misa is a "good witch", and the school is about to fall prey to a powerful malevolent supernatural force.

As fate would have it, Misa and twelve of her classmates are kept late after school apparently to finish some sort of exam. After sunset they become aware that the entire school is mysteriously deserted, and that they are trapped inside, setting the stage for the inevitable ensuing mayhem. You've probably already guessed the next part...the thirteen students are picked off one by one

Come, darkness and vicious spirits. Lucifer, let this cute girl be the empress of the universe.....
EKO EKO AZARAK
Wizard of Darkness
KIMIKA YOSHINO
a Film by SHIMAKO SATO Based on a Manga by SHINICHI KOGA

in classic, time tested, horrific and graphic genre fashion.

The culprit, a mysterious robed figure, uses spells, incantations, voodoo dolls, and a variety of other occult accoutrements to bring about the mayhem and mishaps. Apparently the 13 sacrifices are required to create an entryway that will allow a massive demon to come to earth.

The death scenes and gore FX are well executed, creative, and effective. Some of the more interesting include a particularly gruesome beheading, a crucifixion, and some intense, over-the-top artery letting. Well directed by Shimako Sato (a graduate of the London International Film School), this film looks and sounds great as director Sato takes full effect of nicely staged camera work, creepy lighting and shadows, and a distinctive, beautifully moody, atmospheric score. Other highlights include an awesome looking sequence of a giant pentagram forged of lightning etching it's way across the city, an intense psychokinetic battle-to-the-death between two supernormal schoolgirls, and a great lesbian love scene between a teacher and one of her nubile young students.

I've watched this film without the benefit of subtitles so some of the finer points were lost on me, but even so, it's an immensely enjoyable film to watch. My finger is usually on the forward scan button during talky dialog scenes when watching non-subtitled foreign language films, but that was not the case here. Not being able to understand the dialog was not a problem as this film is well paced and easy to follow. You owe it to yourself to check at least one of these films out. If you only see one, see this one. *"Let this cute girl be the empress of the universe"* indeed!

**Eko Eko Azarak II: Birth Of The Wizard**

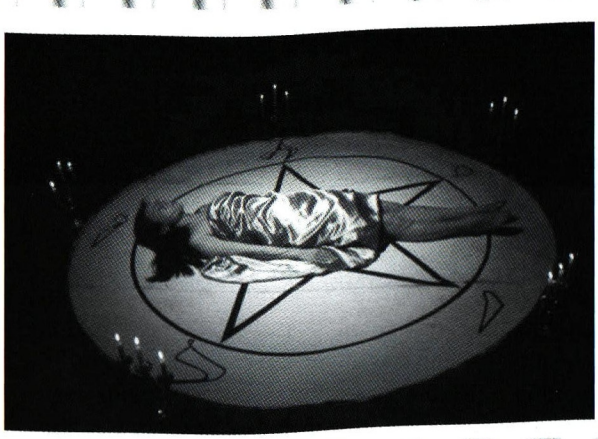
1996 Kimika Yoshino, Chieko Shiratori, Wataru Shihido. Directed by Shimako Sato. Version reviewed Gaga Communications laserdisc. Tag line: *"Future is at the mercy of this little girl..."*

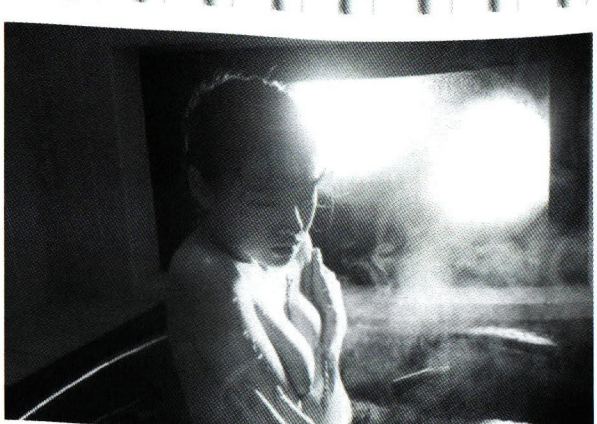
*"Future is at the mercy of this little girl..."* Another great tag line, and another great film! The second in the series, BIRTH OF THE WIZARD is actually a prequel as it features the origin of Misa and her powers. The film begins a century ago where we see the black magic practicing Saiga clan decimated by a powerful supernatural assailant. Cut to modern day, an archeological dig discovers a mummified woman buried amongst the remains of the Saiga clan's village. All is fine & dandy until they make the fatal mistake of touching it. D'oh! The slumbering, diabolical Kirie is awakened! Kirie makes short work of the archeologists and sets out to find Misa (the why's and what for's of which unfortunately were lost on me as...you guessed it, no subtitles folks).

A disembodied form, Kirie jumps from host body to host body cutting a bloody path through the city searching for Misa. Luckily for our heroine, a benevolent male descendant of the Saiga clan who's aware of what's transpiring, finds Misa first. This leads to an intense chase scene through the city with the pair trying to stay one step ahead of the evil Kirie.

While I thought this was a good film, I didn't enjoy it quite as much as the first, mostly due to the fact that this one's not as simple and straightforward. A lot of the key elements were dialog driven, thus lost on me. I'm not finding fault here mind you, as obviously it was intended for a Japanese speaking audience. But just to warn non-Japanese speakers, if you watch an un-translated version of this, be prepared to miss a lot of the quite interesting looking key plot elements.

With that said, BIRTH OF THE WIZARD is still a fun as hell flick to watch as dazzling visual EFX abound. Heads ex-





Kimika Yoshino

plode like melons, arteries spray buckets of blood to an almost laughable degree, and there are walking dead. Other highlights include Misa's fight to the death with her former and now possessed best friend, and an intense battle with an amazing looking demon/devil creature. Highly recommended!

**Eko Eko Azarak: The Series**
1997 Featuring Hinako Saeki. Version reviewed - Gaga Communications laserdisc box set.

They replaced Kimika Yoshino?! Say it ain't so! TV idol Hinako Saeki replaces Yoshino as the new Misa. What's the verdict? Well...Saeki, while not quite as cute as Yoshino (but still plenty adorable, mind you) , and slightly more limited as an actress, does a serviceable job. In fact, intentional or not, Saeki's 2-dimensional, stone faced acting style arguably may even suit the tone of this 13 episode TV series better than Yoshino's 3-dimensional, emotive, expressive, and more colorful (at least in comparison) style would have. Each episode of the series plays out similar in structure to a spaghetti western, with Misa descending on the scene when trouble arises, kicks ass in all her poker faced glory, then blows town. This setup works great, placing the emphasis on the stories, the characterization of the supporting characters, and suspense and psychological drama rather than focusing on the character of Misa herself. This sets the stage for a variety of well spun tales, and also serves to retain an air of mystery surrounding the main character. Little is revealed about Misa over the course of the 13 episodes. She remains a mysterious figure and serves mainly as a catalyst to the action.

The first act of the 13th episode "The Family" seemingly changes this course by offering a lighthearted glimpse into her home and family life, introducing us to her warlock father and witch mother, but *(**spoiler alert:** the twist ending is about to be revealed. If this bothers you, skip the next sentence)* it all turns out to be an illusionary ruse, concocted by Misa to trap and abolish two bumbling demons. This episode is reminiscent of the "humorous" episodes of shows like The X-Files and Millennium. In fact, this series, while retaining its distinct Japanese style and perspective, appears to be influenced by such American television product as the *X-Files, Kolchak The Night Stalker, Twilight Zone* and *Buffy The Vampire Slayer.* However, the bloodshed and occasional nude scene will shock you back to the realization that you're watching a TV show that could only have been produced and aired in Japan.

The first couple of episodes are standard fare, not bad but not great. But around the third or fourth episode the series really heats up and hits its stride. One of my favorites, besides the aforementioned episode 13, "The Family", is episode VII: "The Rule", which involves a schoolgirl who, blaming herself for a friend's accidental death and racked with guilt, solicits Misa to send her back in time so she can prevent the accident before it happens. Misa grants the girl her wish, but (**Spoiler alert:** I'm about to give away the twist ending again) to the girls horror, her friend isn't who and what she thought she was.

Episode VI: "The Evil" features an insanely ambitious and competitive aspiring actress/model who, willing to go to any length necessary to achieve fame, turns to black magic as a means to do away with her competitors and anyone else who gets in her way. Episode V: "The Neighbor", actually casts Misa as the villain by pitting her against a sympathetic "good" ghost and her kindly human protector. Portraying our heroine as the antagonist in this episode really speaks to the innovative license of the show's writers. Yep, this is a cool show kids. Solid production values are everpresent. Interesting visuals, and impressive SFX are doled out in just the right quantity so as to enhance the atmosphere and storytelling and not to detract from it. And with the half hour running time of each episode coupled with, outside of one three-parter, each episode being a self-contained story, this series is easily digestible and seriously non-Japanese speaker friendly.

**Eko Eko Azarak: The Second (Series 2)**
1997 Featuring Hinako Saeki. Version reviewed - Gaga Communications laserdisc box set.

Thirteen more fantastic episodes with the welcome addition of one or two new elements thrown into the mix! First up, Misa is given a couple of rad new weapons - a cross that turns into a broadsword, and my personal favorite...a thigh dagger! Thankfully, the producers didn't underestimate the potential visual impact of a nubile schoolgirl yielding a broadsword, or hiking up her skirt to reveal a knife strapped to her thigh. The other "element" is the addition of a new recurring character - Misa's uncle. A creepy, otherworldly warlock/surgeon that performs bizarre operations. This character is used to particularly good effect in "The Revenge" in which he performs a re-animation operation on a girlfriend of Misa's who was brutally mur-

dered by a gang of bad-girl street thugs. The girl is brought back to life for a limited time for one purpose...to exact savage justice.

Unlike the first series that got off to a bit of a slow start, series two starts off with a bang and keeps up the momentum throughout. There are two three-part cliffhangers in this series which were a little tough for a non-Japanese speaker like myself to follow, but the visuals alone more than make up for lack of plot understanding, and still constitute mandatory viewing. Some of the standout episodes include "Seven I" which features a succubus posing as a Ko-Gyaru (a name given to overly trendy Tokyo schoolgirls ) in order to entrap and feast upon the flesh of her salarymen johns, and "The Blood" in which Misa confronts then aids a vampire hunter. In the bombastic climax of that episode (and one of the series' highlights), Misa battles a latex clad vampiress (scream queen/nude model Chieko Shiratori, best known to the fanboy population Stateside for her cop role in *Tokyo Blue* a.k.a *The New Metropolitian Police Branch 82*). Yep, kogal succubi, rubber-clad chick vampires, zombie schoolgirls, and heaps of bloodletting and nudity. In case you haven't come to this conclusion already, this IS one helluva great series!

Of special mention is the distinctive and atmospheric musical score, and the creative and well placed sound effects. My favorite of the latter happens in the episode "The Pregnant" where a shot of a villain sorceress's eyeballs shifting shifting in their sockets is accompanied by a creepy sound effect. She's so powerful and evil that her every gesture, even one as subtle as her eyes moving in their sockets, makes an action sound! Must be seen to be believed. And while this sort of thing might come off as camp or slapstick on American TV or in American films, here, it somehow works and to excellent effect.

The laserdisc box set collection and the two DVD box sets for this series also includes a great "Making Of" special, which includes interviews, behind the scenes footage, and bloopers. I'm glad the producers of this special and the LD collection had the humility, sense of humor, and balls to include some of the potentially embarrassing blooper footage. One segment in particular shows a failed take of the climactic action scene from the episode "The Judgement" in which Misa battles an evil doll come to life a 'la Chucky. A chilling scene in the actual episode, is reduced to one of hilarity in the blooper footage as we see Hinako Saeki trying to muster up fright at the sight of what is actually a pretty cheesy looking hand puppet being operated by an off camera stage hand. She even pauses for a moment to fix the devil-doll's knife which had fallen over. Surprisingly low-tech, revealing footage like this might bother some viewers but personally, I love this sort of thing. I guess it all depends on your perspective. To me, the contrast between such a low-tech effect compared to the highly effective final result, speaks volumes to the ingenuity of the filmmakers. While Hollywood has sadly moved in the direction of overrated mega-bux computer generated cartoon effects I'm glad *someone* still has the right idea.

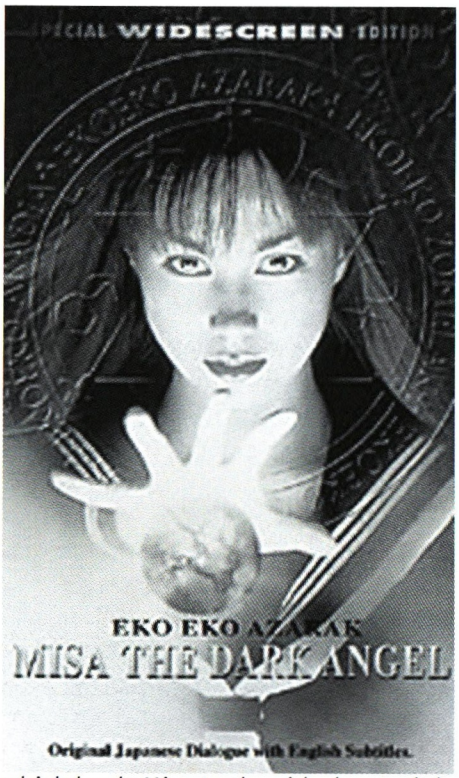
**Messiah From The Future**
1997 Kazumi Murata, Shuji Kashiwabara, Hinako Saeki. Screenplay by Shimako Sato and Atsushi Shimazu. Directed by Atsushi Shimuzu. Version reviewed Gaga Communications laserdisc. Tag line: *"AD 1997. The aggressor comes down calling herself...Messiah From The Future"*

This is a spin-off film from the Azarak series that introduces a whole new scenario and cast of characters. Once again Misa arrives on the scene of a new high school just as a strange anomaly occurs that gives a group students extraordinary powers. This time however, Misa's not there to help. She establishes herself as an evil dictator, recruits a small army of students and turns them into zombified, jack-booted, arm-band sporting, laser-pistol packing foot soldiers, and attempts to take control of the school. A small pack of the super-powered teens rebel, and a battle ensues that turns the school grounds into a battlefield. An interesting film as Misa, the "aggressor" as per the films tag-line, is the hard-core villain from the get-go. She shows no mercy. She forces her fellow teens to submit or be eradicated in a swift and violent fashion. But as we learn in the climactic final battle, Misa is ***(spoiler alert)*** not the real Misa, but a Terminator-style fembot from the future.

*Messiah From The Future* has more of a sci-fi vibe than the supernatural horror premise and storylines of the Azarak series. Incantations, occult imagery, and super-natural adversaries are replaced by futuristic laser-weapons, robotics, and bleak visions of an apocalyptic future. I love the Azarak series, but after two feature films and two seasons of TV episodes I have to admit, this is a fresh change of pace. Great stuff!

**Eko Eko Azarak III: Misa The Dark Angel**
1997, Hinako Saeki, Ayaka Nanami, Yuki Hagiwara. Directed by Katsuhito Ueno. Version reviewed Tokyo Shock North American release VHS cassette.

A horribly burned, dying young girl suddenly appears on a crowded city street. With her last dying breath she mutters..."Misa Kuroi". Doctors and police are clueless and baffled as to the cause of death and the unnatural state of the body. Misa arrives on the scene to find her uncle "re-evaluating the autopsy". His prognosis is that a parasite from another dimension called "larva" is eating the body. Found with the girl was a partially destroyed script for a play,




which leads Misa to the girls drama club of "St. Seirem High School". She promptly joins the club, but unbeknownst to her, the play being rehearsed is actually a sacrificial rite being conducted by a renegade sorceress posing as an unassuming school girl. Pandemonium ensues as the drama club girls are picked off one-by-one in usual gory fashion, leading up to some interesting revelations, and a climactic duel between Misa and the sorceress.

In the past the producers of this series, while not straying too far from the established premise and vision, have experimented from time to time with the basic formula. They seemed to have figured out what worked best and really hit their stride I'd say a quarter of the way into the first TV series. What we see here with the third and final film, are the best elements of the series used to their fullest effect. We've seen it all before, but so what?! EKO EKO AZRAK 3: MISA THE DARK ANGEL is a damn fine film done with style and conviction. My only beef would be that in deciding what works and what didn't within the series, the number-crunchers must have concluded that their primary demographic was young women. This translates into more characterization and more heart-wrenching drama at the expense of blood, guts, sex and nudity. Personally, I give a big thumbs up to an emphasis being placed on psychological drama, and an exploration of loyalty and honor among cute young Japanese schoolgirls, but I just wish it didn't have to be at the expense of the blood & gore and tits & ass. Don't get me wrong, this film is plenty bloody, but it's a far cry from what was seen in the first film. I'd say just as an example, where the first film was wonderfully excessive, this film, while not shying away from any necessary bloodletting, displays just what's needed and no more. And the lack of nudity? *sob*...Oh, the humanity! It's too bad they didn't see fit to up the emotional heartstrings level AND leave in the shock value elements. I'd like to have seen them take a page from the book of Hong Kong filmmaking and thrown in everything but the kitchen sink in hopes of appealing to as many people as possible.

As it stands though, *EEA 3 is a wildly entertaining cinematic ride* (how's that for a typical, obligatory, cheesy sounding one-line endorsement?). Tokyo Shock's presentation is decent enough, widescreen with subtitles, and the inclusion of the theatrical trailer is a nice touch. The print quality however is on the poor side. Very murky and dark. The film was shot and/or processed using a lot of dark filters, so adding to that Tokyo Shock's poor quality transfer, made much of the film indiscernible and a chore to view. Die-hards should seek out the original Japanese Gaga Communications laserdisc. There won't be subtitles of course, but I'm guessing the dark presentation of the film will look fine. The 2nd film was also done in the same dark style and the Japanese LD looks fantastic. Also of note is the fact that Tokyo Shock saw fit to release this, the third film, without the designation of it being a sequel, as they left the 3 out of the title. Maybe this was the only film in the series that they were able to get rights to. They did the same thing with their North American release of Zero Woman 2, which they labeled as simply Zero Woman. They also edited Zero Woman quite heavily, omitting a good amount of sex and gore. Hmmm...wonder is they did the same thing here? Y'know what, that's a highly likely possibility! I'll bet the original Japanese version of *EEA 3: Misa The Dark Angel* is plenty sexy and bloody. I'll have to track down that Japanese LD myself I guess.

*The entire Eko Eko Azarak series can be purchased on VHS from Gweilo Video. For a free catalog, send a SASE (2 stamps) to: Gweilo Video, PO Box 2811, Redmond WA, 98073 USA.*

## MISA TODAY

Since her Eko Eko Aazarak days Hinako Saeki has been keeping herself busy. She has appeared in such thriller/psuedo horrors as Rasen (TV), Hebi Onna (tr: Snake Girl), Uzumaki, and a TV movie called Another Heaven: Eclipse. She has also appeared in TV ads for cosmetic products and dabbled in singing. In a recent interview she confessed to feeling reservations about being labeled a "horror queen" despite having appeared in mainly horror films.

# What Makes a Japanese Girl Feel HAZUKASHII?

Something that is embarrassing is referred to in Japanese as being hazukashii (pronounced "has zoo ca she"). And every girl has her opinion of what makes her feel hazukashii. But what a Japanese girl in the trendy areas of Shibuya and Harajuku feels is hazukashii may surprise you - or maybe not.

In a recent survey by Dacapo magazine, 40 high school girls were surveyed as to what makes them feel hazukashii.

Topping the list at 80 percent was being seen picking up a one-yen coin (basically a penny) off the ground. Tied at 80 percent was being with a group of people and not having your cell phone ring, thus making it appear you have no friends.

Next on the list at 77 percent surveyed was making a mistake while singing a popular song at karaoke, and tied for third at 67 percent, was having your makeup smudge in public and using the men's washroom.

The real shocker was that only 56 percent of surveyed girls said they would find it embarrassing to be sitting down in public and have their panties show from under their skirt. In fact, 40 percent said they didn't care if people saw their panties at all.

Finally, 46 percent thought it embarrassing if their cell phone played a silly melody when it rang.

Diagnostic social tests like this are usually a pretty good indicator of what's what and who's who among select groups of individuals. And while the surveyed group here was quite small, the findings brush remarkably close with reality - at least from my own personal experience and those of other foreigners with whom I have talked.

Basically, it's all about image, the image that some girls feel they must uphold when they are among their peers. And when something goes wrong with the image, they feel a minor tear in their reputation balloon. This would explain the relatively nonchalant take they have on exposing their panties accidentally versus something as trivial as picking up a penny off the street. For if a guy sneaks a peak at their panties on the train, he's a pervert. End of story. But picking up a penny may indicate you are poor, smudged make-up that you are careless about your looks, and forgetting the lyrics of a popular song may suggest that you are not listening closely enough to what everyone else is listening to. And then there is the cell phone that never rings.

In reality, most foreigners drastically over estimate the existence such stereotypes. Surveys like this are conducted with fringe groups of Japanese and in no way accurately depict the population as a whole. Saying that all Japanese girls feel hazukashii over a lack of cell phone attention is as ridiculous as saying that all Japanese young people swoon for brand names goods - I have more than enough students in my numerous English classes who never wear brand names and could care less if their cell phones ring while they are amongst friends.

So enjoy these little slices of life, but remember, they are just slices. To get the real taste of this or any culture you need to bite into the whole cake.

# A Day In Shinjuku with TAKAO NAKANO

*The one advantage I had for this interview with adult video/B-movie director Takao Nakano was that we already knew each other from our work. I knew some of his films and he has every single issue of SHE and POW. So instead of doing a standard Q&A drill about his work, the interview took on a much more informal "friends just talking" atmosphere. And nor did we sit in one place for the duration. This interview was compiled from over six hours of roaming around Shinjuku. There was lunch, shopping, and linking up with friends for coffee at Starbucks. I hope you enjoy.*

I don't know why it surprised me to find that Adult video director Takao collected Barbie dolls, but it did. It was just one of many surprises that afternoon.

At 2 p.m. we met at Mondo Video in Shinjuku, a three-story paraphernalia shop catering to collectors of foreign and Japanese used B-movies, adult videos, and martial arts and Hong Kong films. Both Takao and I consider this shop as one of our favorites hang outs.

As usual Takao presented me with a collection of booty; 3 of his films dubbed on to tape, and several torn out magazine pages that featured photos and articles on some of his films. And before I knew what was what Takao had slapped on one of his films and had begun scanning to the funny parts.

"This is my sexy comedy on the Toho movie, Atragon. Do you know Atragon?"

He was quite surprised that I did. But when he asked if I had seen his film I was unable to tell him. Parts of it did look very familiar, while others I didn't recognize. Then he confessed.

"My films are always the same." he laughed. "Same story, same costumes, same locations, just different people." This is a man who has no illusions about the kind and quality of films that he makes. He has not, as some B- filmmakers I have met, gotten "high on his own supply". Takao knows exactly where he and his films stand in respect to cinema. And that is what keeps the man down to earth, on ground, and utterly approachable and open.

*L.E.G.S.*

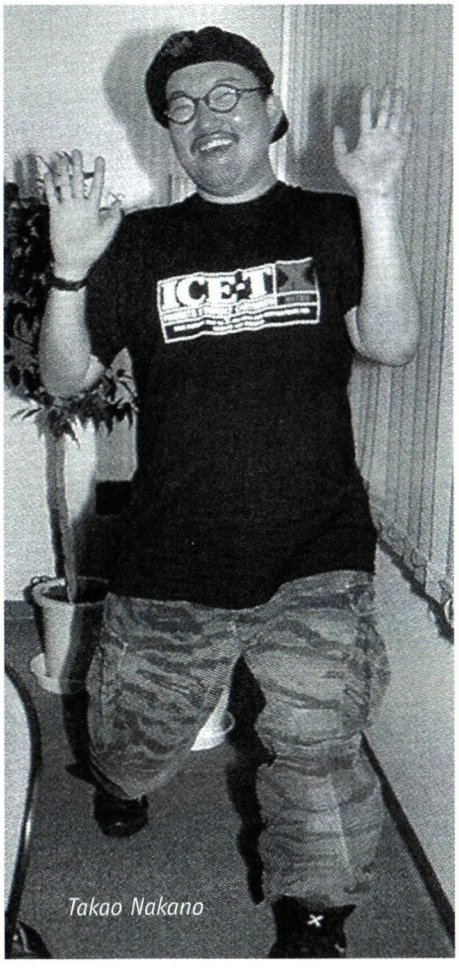
Heading out, Takao and I walked for 15 minutes to an area of Shinjuku known as a Kabukacho. On the way I was given a quick history lesson on how the area was a haven for Korean immigrants pre-WW2, and how today it is rife with gangs (or as rife as an area of Japan could be).

"But not the Yakuza, they are afraid." Takao says, shielding his face with his hands and laughing. "Today it is Russian gangs, and these people, Black people from, I'm not sure, maybe somewhere in Africa." He chuckled. And whereas most Japanese would be absolutely appalled at the thought of foreign gang invasion, Takao laughed it off with a hint of pride that suggested he was proud of knowing "the streets". And he quickly confirmed my suspicions.

"I like dangerous, dirty places and neighborhoods." Takao said, and with the enthusiasm of a director whose films reflect the particular social passions he held. Curiously, Takao's films do not. And while he admitted a fondness for habitation in such environments, he was speaking in terms of Japan. And in Japan, dangerous and dirty neighborhoods rarely amount to more than a few tipped over garbage cans and the odd drunken tough guy touching girls on their ass as he staggers home at 1 a.m. I suggested that if Takao really wanted to see dangerous and dirty neighborhoods he should try the West Side of Chicago or East L.A. By comparison to those places, Kabukacho is a family neighborhood. He was quick to agree and expressed his long held dream of visiting America.

Turning off the main sidewalk and moving down a small lane way, Takao presented the question, "Do you like Chinese and Thai food?" We then strolled into one of his favorite area restaurants; an out-of-the-way Chinese/Thai hole in the wall with sticky tables and ragged menus that looked pre-war Vietnam. Suddenly I was reminded of the line, "You're not in Kansas anymore, Dorothy", as we moved through the restaurant and I surveyed the clientele.

In short, this was kind of establishment that Southeast Asian immigrants weighing less that 130 lbs. and smoking high tar cigarettes called home and where such people had the audacity to look at YOU like you were the foreigners. It was the kind of establishment where the dress code was a dirty T-shirt, a bandana wrapped around your head, and a pair of sandals that matched the carbon dating of the menus. None of this mattered to Takao, however, who loved the place and joked off the atmosphere by comparing it to a restaurant out of a


Takao Nakano

John Woo/Chow Yun Fat movie as he mimed leaping through the air and using his hands as pistols. And if that wasn't flavor enough, Takao had to direct my attention to a tiny park just across the lane way opposite the restaurant.

"Last year 2 guys were killed in that park by a gang."

Wonderful, I thought. Nothing like a little lunchtime atmosphere to help digestion.

Just then an aging Thai waitress with crusty old hands moved to our table and slapped down a pair of cruddy 3rd world menus; menus that were old and faded color Xeroxs wrapped in brown tarnished plastic sleeves that made all the food look the color of green and yellow.

"I'm on a diet" Takao said as the overly pushy waitress with crusty old hands hunched over our table like a Turkey Vulture and hurriedly toured us through the menu pushing meal suggestions into our ears. It was enough to make me think that if she was typical of Southeast Asian female behavior then I was better off just staying in Japan; if only for the waitresses. At least in Japan the women in service areas were young, attractive, and didn't give vocal service unless requested to do so - and they didn't have hands that looked as though they sanded furniture for a living. But Takao loved it. And the waitress knew him.

Getting back to Takao's diet.

"Last year I was very sick and went to the hospital." he said. "The doctor told me that my cholesterol was very bad. So now I'm on a low calorie, low fat diet."

"What were you eating before?" I asked.

"Sugar." he chuckled. I was shocked.

"What are you an ant? A honey bee?" I said.

"Yeah, bee, I was like a bee. I ate bottles of honey." He laughed as he tilted his head back and pretended to guzzle down a quart or two.

"Before, I was eating a lot of junk food and snacks. But now I only eat Japanese food." Takao said with a smile as he pulled on a significant amount of extra waistband on his pants to prove to me that he had dropped a few tons.

No sooner did the food arrive than began to talk at length about this dream of Amercia, and I offered up a possible route.

"You should try and get some of your films released on video labels in America. Once the fan base discovers them and if they are even halfway popular, you'll probably be asked as a guest at film conventions; New York, San Diego. Japanese films are becoming quite popular with a small fan base of people. Films as Zeiram, Zero Woman, Weather Report Girl, and Metropolitan Police Branch with Chieko Shiratori all available." I said.

"Metropolitan Police Branch cost over $200,000 US dollars." he said "The problem is that my films do not have a big budget like that."

"Big budget?" I exclaimed. "They made M.P.B for only $200,000 dollars? That's it!" I said, hardly believing such a film could be done so cheaply."

"That is expensive for an independent film in Japan. But my film L.E.G.S. (AKA Lady Executioners for General Security) only cost $90,000. We shot it in four 8-hour days. The budget is too small for Americans." he said with a hint of regret to his voice.

"That's simple." I told him. "Just lie about the budget. Whatever video company you send a screener tape of L.E.G.S to, tell them that the video cost over $800,000 to make. Just lie. You're in Japan, they're in America, they don't know anything about production budgets here, and besides, American producers lie through their asses all the time with regard to budgets."

Takao just smiled and shook his head, clearly indicating he could never do that. Being Japanese was a real albatross for him. Fore even though L.E.G.S. is clearly good enough to get a release on a small video label in the States, Takao gave the impression that if he had to play American-style film politics, he'd rather just sit on the damn thing and do nothing with it.

Hearing Takao talk I was given the impression that it wasn't just his company, but that many Japanese film studios held this "inferiority complex" with regard to the budgets and artistic merits of their work. Sadly it is keeping some really terrific B-movies away from Western shores.

With little else to discuss on the subject, we switched the discussion from film distribution to film making, and Takao began telling me about several new projects he had in the works.

"I am writing this new film, the heroine is called Zekamaka."

He quickly sketched a picture of her and explained that the name meant nothing in Japanese other than talking the last 2 letters in the word "Kamakaze" (in reference to WW2 Japanese fighter pilots) and re-positioning them. The heroine, whose outfit was a stitched together WW2 Japanese war flag, was typical Takao: big bust, long hair, big hips, and guns. Takao laughed at his drawing, lending the impression that for him, half the fun in film making was just coming up with these crazy girl heroines that he laced into crazier storylines.

"I am also working on this film about a Ko-Gyaru fighter (Note: Ko-Gyaru refers to the flamboyant blonde haired, sexy outfitted Japanese schoolgirl look). She will have many Ko-Gyaru weapons. Her painted nails are knives, cell phone is a weapon, she has exploding jellybeans, and her platform boots have knives that go in and out. She will be battling housewives in a lesbian club. I want to call it Lez Club No Azabure. In

English it means, A Bitch in a Lesbian Club. But I have no money." he chuckled.

At that point I had to ask, "Why don't the Japanese subtitle their films in English? There is definitely a small but pronounced over seas market for them, and a lot of B-movie fans would probably love to see your movies."

Takano sighed.

"It is expensive to subtitle films in Japan. A 35mm film costs between $20,000 and $30,000 thousand dollars to subtitle, and video movie about $20,000. And my films are too low budget for that. There is no money for subtitling. My movie L.E.G.S (see SHE #14 for review) cost about $90,000. Our budgets are too small. And besides, the Japanese have never thought of their films in terms of being exported. It is just our history."

(At that point I was about to mention how, if he had an American video company interested in his film, that they would probably pay for the subtitling. But remembering the previous discussion, I didn't bother to bring it up).

As I was finishing off what had resembled a Chinese dish known as chicken and cashews nuts, Takao reached into is well-worn black nylon knapsack and brought out a photo album. The album was primarily stocked with pictures he had taken of some his acquaintances at a recent drag queen show. Takao is big on drag queens. There were even shots of pre-diet Takao doing a wonderful impression of Divine, and a picture of Takao with the famous fetish photographer and friend Roland Solcombe.

As interesting as the pictures were I was much more interested in the catfight photos he took and shots of the girls he had used in his films and photo shoots. Takao then directed my attention to a photo of a petite Japanese lass in hot pants, and said, "This girl won't do nudity, but is a real fighter. She has been in real street fights before with blood and missing teeth."

After leaving the restaurant we walked back toward the center of Shinjuku, Takao ducked into a tiny martial arts supply shop and took an interest in a pair of padded black shin guards and matching fighting gloves.

"I want to get these. I can use them as costumes for my catfights this Saturday night." (Takao arranges and hosts live-catfight matches at a club in Shibuya every other Saturday night).

"Are you coming this Saturday?" he asked. (I knew I wouldn't be, but pursued the dialogue as I had to mine for a suitable excuse rather than just blatantly refuse the offer).

"What time does it start?" I asked.

"It starts at 12 a.m." he replied.

"But the trains stop running at 12 a.m., how will I get home?"

"You have to stay at the club until 5 a.m. when the trains start again." he said.

Bingo, an exit.

"Unfortunately," I said without a stitch of lying, "I am just not a night person, and I am not a big fan of nightclubs as I neither smoke nor drink."

The other truth was that as much as I love catfighting, I'm not into anything that doesn't immediately and directly benefit ME in some selfish way. And going to a club and watching sexy girls fight and knowing that I'm married and can't do shit is EXACTLY the kind of situation that doesn't benefit me in some selfish way. To me, going to that club would be torture in the same way that it would be torture for a welfare recipient to watch hundred dollar bills being printed. So fuck all that.

Fortunately Takao wasn't offended - or didn't appear to be - at my refusal of his invite. In a way I was a tiny bit worried of offending him as the stereotypical Japanese culture bible states it is impolite to refuse an invitation. But in reality I don't think he had time to consider being offended, as no sooner did I blow off the invite than a men's club pamphleteer swooped down between us on the sidewalk and slung his arms around our shoulders and waved sex parlor discount coupons in our face. I smiled and said nothing, half-surprised by his uncommonly forward approach (for a Japanese) and half-interested in where this would lead. Takao, on the otherhand, fluffed him off in Japanese, half-embarrassed and blushing. But at least the incident directed our conversation into an interesting direction.

"Do you like dolls?" he asked?

"Sure." I said. "But my wife can't stand that stuff."

"Of course she can't." he said, with an ever so slight, almost undetectable judgmental tone to his voice.

"I like dolls, but not the anime kind. I hate those. I don't like the high anime voice, the tiny hips and small breasts."

I knew exactly what he meant, but I guess Takao felt that in order for me to truly understand what he was saying he had to purse his lips like a girl, cock his head slightly, and stammer like a girl. It looked a little strange in the middle of Shinjuku.

"I like a woman with big breasts, big hips, but with a narrow face and cat eyes." he said with relish. "Just like Mizutani Kei."

"So you like the European body type on a woman." I offered

"Yes, I love big hips. Many of my dolls have big hips."

Takao, while not a doll otaku, is into figure making, the kind where you buy a plain 8" poseable female figure and then paint the face, buy the hair, and dress it up. It's like making your own custom Barbie dolls, though Takao prefers to make dolls that represent heroines and villainesses of Japanese cinema. He even writes a monthly column about the art in a Japanese model magazine.

Taking out his cell phone, Takao rang up his artist friend Gogh (pronounced "Go" "Ho") and told him that we were on our way to the popular model shop, The Yellow Submarine, and to meet us there.

While looking about the shop, both Takao and Gogh make a point of mentioning how they wanted to buy the Barbie collection mini-van, but it been sold a day previous.

"Barbie!" I exclaimed to Gogh. "You like Barbie dolls?"

"Yes!" he returned with much enthusiasm. "So CUTE!"

This was a 37-year old guy telling me this. A guy whose fashion sense was streaked hair, a well-worn leather jacket, sneakers, and neo-gothic glasses. The contrast between his fashion sense and material needs was in such opposition that I could only sum it up in one way, "These God damn Japanese!"

By the time we reached Starbucks it had begun to rain cats and dogs and the toll of a four-hour conversation in English was beginning to show itself on Takao. For although his English is semi-conversational it is extremely limited in terms verbs and vocabulary. He confessed a frustration at wanting to ask me so much and tell me more but his English had maxed out. And the fact that Gogh was even worse and Yoshie lower than Gogh and I as low as Yoshie in terms of speaking Japanese didn't help matters. But we pressed on, determined not to let linguistics slow the progress of our relationship.

Bringing out his photo album again, Takao offered up the possibility of getting one of his actresses to appear on the front cover of SHE. The girl in question was the leggy Chinese villainess from Takao's movie L.E.G.S. Her name is Maki.

"She really wants to go to America." he explained. "Her favorite movies are Showgirls and Barbwire."

"You're kidding?" I said

"No, she loved Showgirls. Her job is a showgirl here in Shinjuku."

"Can she speak English?"

Takao's eyes squinted, "Chotto, neh. (tr: a little bit). But she wants to be a showgirl in America and do Playboy."

I thought to myself, oh God, not another one.

"Right now she has a lot of time." Takao said. "Her boyfriend is in the hospital with cancer. Next week I am doing a photo shoot with her."

Getting back to the boyfriend with cancer.

"Her boyfriend has cancer? How old is he?" I enquired

"I think around 40."

"How old is she?"

"She is 25."

"Damn!" I thought to myself. A hot 25 year-old Taiwanese girl who works as a showgirl, dates older men, and who likes

movies like Barb Wire. Cancer boy couldn't die fast enough for my liking.

The real defining moment for our cross-culture otaku-isms came when we went to a game/hobby/collector shop and I noticed both Takao and Gogh inspecting a Frank Sinatra/Barbie combo doll box set imported from the States. It was one of those limited editions releases, with a 50s Sinatra and a 50s looking Barbie.

"Do you like this?" I said to Gogh with a slight tone of distaste in my voice that I know he didn't catch.

"Yes." Gogh replied. "I bought one of them."

"Me too." Takao added.

"Why??" I exclaimed

Gogh's eyes lit up with excitement as he said (..and stop me if you've heard this one).

"So CUTE!"

Then later when we were on the 3rd floor in the trading card section and I was getting ready to buy 5 packs of Vanity Knights trading cards (an all-female version of the Power Rangers) when Gogh turned to me.

"You like Vanity Knights?" he chuckled

"Yes. I like Luna Nagai." (She is a popular idol of film, TV, magazine, and photobook).

"Who is Luna Nagai? I don't know." he said.

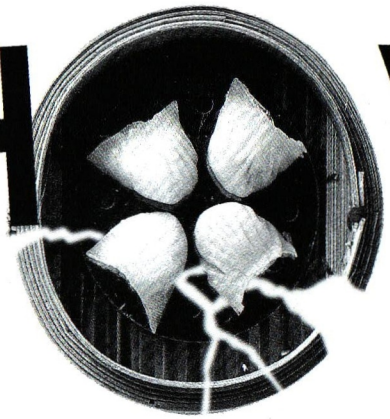
That did it. I had to call him on this.

"What a minute, man, you're telling me that you work in manga, watch B-movies, collect girl dolls, and know Frank fuckin` Sinatra but you don't know Luna Nagai?"

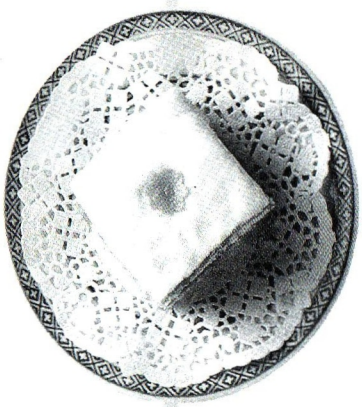
He just looked at me and gave me an unusual chuckle. Then it dawned on me, Gogh didn't speak English and probably didn't understand a word I just said. So I decided to pick on Takao, chewing him out for knowing Frank but not knowing Luna Nagai who, in popular TV series of which Takao expressed a fondness for, punched out teen idol Jun Matsuda in a great catfight at the end of episode one. Japanese people do not like to be embarrassed.

*Below: Takao Nakano, Gogh and Cameron.*

# JAPLISH



## WHAT HAPPENS WHEN THE JAPANESE TRY TO USE OUR LANGUAGE



What is Japlish? It is what you get when the worst English speaking nation on the planet tries to use English to sell products, entice consumers, or simply direct people with road signs, door signs, or directions on packaging. The results are astoundingly funny, not so much for the grammatical errors, but for the sheer simple-mindedness of the meaning or the spelling. This month's Japlish is Food Advertising.

The saying on a can of Blendy coffee, an iced coffee obtained from pop machines: "Casual yet rich in substance. That's how you are, and so is Blendy"

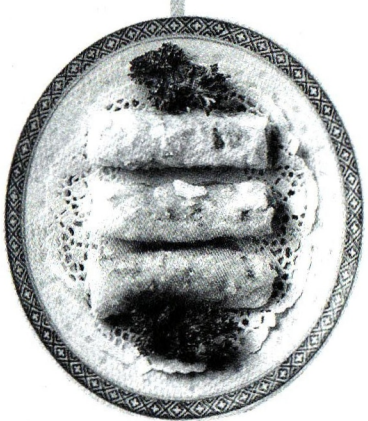
From a can of Coffee Time, a Blendy competitior: "Well-mellowed flavor and aroma make surely you will have a refreshing drink."

Printed on a can of Asahi's iced Cafe Au Lait: "This Cafe Au Lait is a blend of milk and coffee with a hint of bitteness".

From a can of Wonda Coffee (sold in print and on TV by Tiger Woods): "Wonda coffee with a taste and aroma for refined adults."

On breakfast pastry package from Doutor (it's a coffee shop franchise in Japan): "Through years of experience, Doutor Danish is produced from the finest materials to create a happy time on tables".

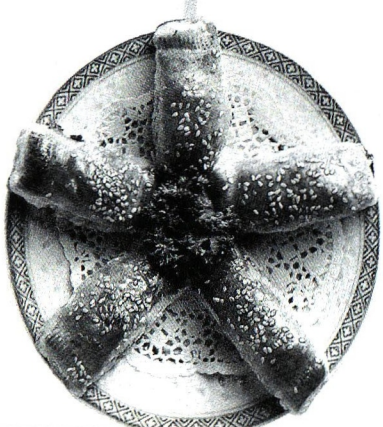
On a box of Choco Bouchees, a chocolate cake with vanilla icing (similar to Ding Dongs): "Confidence of creating deliciousness. This tastiness can not be carried even by both hands."



In a Japanese restaurant called Petit Monde the menu description for a prawn (a very large shrimp) and rice dish went like this: "Three cute prawns sun tanning on the rice."

A brand of white bread with the slogan: "Take me home, let`s make happy in your basket."

On a can of WOW Cola: "Not gorgeous, not snobbish, not expensive. What we want is just simply what we feel."



From the label of Aquarius, a sports drink: "Aquarius for the whole body thirst situation."

The slogan on the can of Mild Coffee, a cold drink obtained in vending machines: "This coffee was born from a lucky encounter between selected coffee beans and the natural spring water that springs from Mt. Tanigawa."

The slogan on the bottle of Kirin's Bottled Tea: "Sunlight and mist turn a young leaf into tea. Tea can turn you into something new. Tea. A natural gift of love."

And finally we have the ever popular snack candy, Collon, circular crispy tubes filled with chocolate. Jeeeeesus!

# MOVIE REVIEWS

**FREEZE ME**
*2000*
*c: Harumi Inoue*

There is a special magic one feels when they see a film on the big screen. This is especially true of Japanese films because it is so rare to see them on the big screen, even here in Japan.

There are several factors as to why Japanese films are not widespread theatrically in Japan. Of course the big reason is the encroachment of the Hollywood blockbuster, but there are others. The shifting economy in Japan has people less willing to part with $1800 for a flick. Secondly and similarly, Japanese people are not all that interested in Japanese films, not enough to shell out that $1800. So when a cool flick like Takashi Ishii's latest, Freeze Me, does get released, it is only in one theater - one theater in a city of 16 million people. And when I saw Freeze Me at the 5:00pm showing at Cinema Libre in Ikebukuro, there were maybe 10 other people there with me. A great film and nobody cares.

Director Ishii has built a career of the avenging angel story, with his most notable pic being Gonin 2, about an avenging gang of 5 gun-totting girls. Ishii is a director who usually delivers, and with Freeze Me, he is at the top of his game, manipulating the sex and violence with precession enough to leave the viewer begging for more.

Harumi Inoue is Chihiro, a busy yet utterly content computer programmer with a quaint office boyfriend, nice apartment, and a troupe of co-workers with whom see can party with after work. Life is good for Chihiro. But the familiarity of her perfect world is shattered one day when she finds a swank, smart-dressed young man rifling through the mailboxes in her apartment building. Interest quickly shifts to terror after a grainy home video flashback reveals the man, Hirokawa, to be one of three rapists who attacked her some years ago.

A fleeing sequence through the building replete with the rush to the elevator schtick quickly results in the husky young punk forcing his way through Chihiro's front door and assuming control of her environment.

Through brute force and the threat of public humiliation (he paces the hall in the nude at one point putting rape photos of Chihiro into the mail slots of the neighboring doors), he makes Chihiro his involuntary girlfriend and basically moves himself in. He then cements the relationship by showing up at her work and making such a scene that Chihiro is fired. And when Chihiro's boyfriend comes by a few hours later to straighten things out, Hirokawa blunt tells him of the rape and thereby drives him from the relationship.

At this point, Chihiro is faced with the realization that if she is to conquer this

creep it is going to have to be all her. And fortunately for her, this punk is cruising so high on his own testosterone that he can't imagine a woman such as Chihiro ever mounting a serious offensive against him. And for this ignorance he pays dearly.

Armed with a huge bottle of mineral water, Chihiro attacks Hirokawa in the bathtub, beating him about the head and then outlasting him in a bloody bath water wrestling match. The scene is so full of grisly energy that you find yourself hugging the back of your seat as if you're in the last car on a roller coaster going 200 mph.

One down slime ball down, two to go.

Round two arrives (humorously enough) the following afternoon when Chihiro returns from the hardware store and a kind, well-dressed gentleman helps her at her apartment door after her shopping bags tumble out of her hands (a displaced hacksaw peaking his interest).

With a lot less force than the first thug, but with arrogance sufficient enough to make him threatening, the man directs himself into her apartment and quickly into her immediately life. And so begins another cycle.

After guzzling down a six-pack of Asahi Super Dry (which keeps Chihiro on edge as she is awful secretive about opening the refrigerator door too wide), the man takes on a drunk sex fiend demeanor, strips down, and demands carnal knowledge from Chihiro. It's then that he discovers his buddy chilling in the fridge and gets his head caved in when Chihiro pounces on him and drops a 5lb hammer full force on his knoggin. (This gruesome kill scene will remind most of the steel-door/hammer killing scene in the Texas Chainsaw Massacre when the victim flipped and flopped in his death throws; only here it's worse).

At this point, Chihiro begins to show signs of psychological collapse stemming from her inability to turn her life back to what it once was. She has killed and now must keep killing to cover her tracks. Another will come shortly; she knows this. And since see can't rebel against the predicament, she decides to revel in it. So she orders a couple of home delivery refrigerators, stuffs the bodies into them and, with room a precious commodity, decides to turn them into furniture and mounts her books and TV set on them.

No sooner does she finish rearranging the apartment than she gets a visit from rapist #3; a loud, brash Yakuza boss type with a penchant for Play Station and rape. Though not in that order.

So after he unloads into Chihiro, he loads up the Play Station, sits down on the tatami mat floor and swears and curses his way through a series of games. While he is doing that, Chihiro is enjoying some quiet time in the kitchen, flipping through a refrigerator catalog and ordering one up for delivery. And while black comedy may not be the film's choice genre, when such moments do arrive they land like a blow from Chihiro's hammer. Speaking of which, by the time the new refrigerator is delivered the hammer is already winding up and getting ready to crush more rapist skull. But her problems are far from over.

Although Chihiro has managed to put the last of her attackers on ice, she now has to contend with series of new problems. First there's her encroaching mental breakdown: she has already started talking to the bodies. And then there is a power supply problem, as her tiny apartment hasn't the wattage to run four refrigerators and an air conditioner at the same time. And in the sweltering humidity of the Tokyo summer, she NEEDS an air conditioner.

Finally, her boyfriend comes by unannounced to rekindle the relationship and gets the surprise of his life when a curious odor leads him to investigate the condition of Chihiro's furniture.

There are two sides of the coin when it comes to the avenging angel as a film theme. On the one side it's a genre that has been done to death and with every resource tapped and recycled. But on the flip side we have films where the director takes familiarity, and through personal touches adds unrealized style and innovation. This is exactly what can be said of Ishii's latest. Visual whloops abound scene after scene - which is no mean feat when shooting in a small Japanese apartment. Especially memorable are the film's final last few minutes that will surely vault Harumi Inoue's status as a femme fatale up a couple of notches. Be prepared. Highly recommeded.

**SATSURIKU TENSHI** (KILLER ANGELS)
*1991 85 m Cine Vision video*
*d: Shuji Goto*
*c: Nana Okada, Maki Mizuno, Naomi Marinaga, Megumi Yuuki*

The title here suggests a Japanese rendition of the Hong Kong film by the same name produced a few years earlier. Indeed both films share comparison (International terrorism, a troupe of heroic female agents, and the usual display of heavy weaponry), but Satsuriku Tenshi is just so cluttered with non-essential story elements that it bogs the action down in a wave of elliptical events.

An American scientist is kidnapped during his tour of Japan by Japanese left-wingers in league with an Arab faction known as ESF (Economy Strategic Front, whatever the hell that was intended to mean). The reason behind the man's capture isn't clear but the Angels are called in anyway.

As we painfully discover the first 30 minutes of the film is just one big training exercise for agent Naomi who is set up to meet the rest of her team led by Nana Okada. And after that the story basically kicks in. The ESF declares an eight million dollar ransom, the girls go toe-to-toe with ESF ninjas, and eventually retrieve the scientist from his captors after wiping out a small band of guards. And then comes the grand unveiling of who the scientist really is.

While Satsuriku Tenshi flashes some extremely gory gunplay and samurai-style arterial spray out the necks of some victims, the whole exercise is so labored with excessive story elements that anything gory or goofy is quickly forgotten. And the budget is not exactly world-class either. Take the Moon Lee Killer

Angels film instead; twice the action; half the story; double the thrills.

**SHIMAI** (LOVE SISTERS)
*1995 76 min Pink Pineapple Video*
*d: Yasuhiro Horiuchi*
*c: Masaki Nishimori, Maki Hamada, Kana Fujitani*

Fans of the abused woman out for revenge film will get a fair measure of entertainment value from this sex thriller in which not one, but four women are taken advantage of and then team together to exact justice upon their aggressor.

Masaki is no-good misogynist swindler with the personality of a pimp. After his rich equally unscrupulous father gets into a minor traffic accident, Masaki blackmails the driver (Yukie) out of taking them to court. He does this by inviting her to his office where he forces his attractive (but unwilling) secretary to dope Yukie's tea. Masaki then strips the unconscious Yukie and takes revealing Polaroid's of her before he has the secretary forge a settlement document. Using the photos, Masaki then tries to extort money out of Yukie's young high school daughters Rumi and Tomoko, and sex out of Yukie. And this guy gets it all after a little pushing and threatening. He even forces sex upon the daughters who, despite their pleas of mercy, can be heard moaning "kimochi" (tr: feels good) over their quivering little lips.

Eventually fed up with the punk's low down scams against women, Yumi the secretary decides to expose him. But she's caught and raped too; and also bites her lip and moans "kimochi" as Masaki plows into her hard`n heavy.

To top off his tour de misogyny, Masaki gets the mother and her daughters together and forces Yukie and older daughter Rumi to watch him while he rapes young Tomoko. The two women are tormented by the act even though Tomoko's moans suggest a hint of pleasure.

But pleasure or not, at this point the women have finally had enough and band together to figure out a way in which to trap and punish the son-of-a-bitch; and an orgy sounds like the perfect arena for it.

Getting together with Masaki in his office, the women strip down and then dig in to each other. Mom mounts and chews on the quivering, busty secretary, while daughters Tomoko and Rumi suck and lick each other into a state of blissful passion. Masaki just sits back with a pint of Scotch and watches. Eventually the sight of all the fleshy, sweaty lesbian action drives Masaki to strip and sink his filthy prick into little Tomoko. But the women have spiked his liquor and he's face down on the table after only a few thrusts.

When Masaki awakes he is butt naked, tied at the ankles and wrists and with the two young sisters holding the ends of the rope. Masaki struggles in vain to hide his privates, but Tomoko and Rumi are strong enough to keep him spread. Yumi then moves in.

After that the women all join hands and dance around him singing while taking turns kicking him in the balls. Finally, Yumi threatens to cut off his prick unless he hands over the number of his father's bank account - which he does in tears.

In the end, the party resumes with Yukie and Yumi down on each other while the young daughters Rumi and Tomoko jump Masaki and have their go at rape.

In keeping with many Japanese sex thrillers, the women are depicted as unwilling participants in acts of forced sex - or at least they're unwilling until the act begins. Then it's in with the flailing arms and sugarcoated cries of "Yamate-yo!" ("stop it!") while at the same time they are embracing their attacker. Nothing too new here. The soft sex is just enough to titillate the viewer without vaulting the film into the harder adult category. Bare breasts, and extended use of panty-covered crotches figure prominently and help the film to avoid the use of optic censoring.

**GUINEA PIG - THE MERMAID IN A MANHOLE**
*1991 63 min Japan Home Video*
*d: Hideshi Hino*
*c: Shigeru Saiki, Tsuyoshi Toshishiege*

Psychedelic splatter meets H.G. Lewis's Color Me Blood Red in this in-name only addition to the infamous Guinea Pig series.

Lonely artist Shigeru finds inspiration for his paintings by going down into a sewer outside his flat and mulling about the waste and myriad of discarded items.

One day when Shigeru is down in the sewer doing some sketching when he discovers a beautiful young mermaid flapping helplessly in a puddle of waste.

He notices an open wound on the girl's belly and decides to take her back to his tiny second-floor flat.

Shigeru then buys her a bathtub to stay in, but the second he places her in the water she begins screaming and the wound on her belly begins to bleed profusely and no towel can soak up all the blood. The wound, which resembles patch of fungus-like spores, begins to grow and spread up her body.

The mermaid then tells Shigeru that inside her are seven different colors of blood and that he should puncture her wounds, extract the colored blood, and then use it to paint her portrait. He does, but the extraction process is so painful (and messy) that the girl wails in pain.

The infection continues to spread up the mermaids body and soon she is covered in multi-covered bulbous spores that finally burst and unleash a wave of worms, slugs, and millipedes into the bloody bath water and all over the floor. She even begins vomiting worms, before she plucks out her eye, and her body becomes a human blood sprinkler.

At this point the film is an endurance test for viewers whose stomachs are turned at the sight of mucky and yucky things. There are so many slimy open wounds, sores, and wiggling arthropods that anyone with a phobia of such things is probably in a straitjacket by now. And we are not finished yet.

The tortured mermaid finally succumbs to the infection and dies. And no sooner does she breath her last does the sadden artist grab a meat cleaver and prepare to embrace the Guinea Pig-style splatter of yore. With a whack here and a whack there the poor mermaid is quickly reduced to bloody pieces on the floor, at which point the artist makes a grim discovery. And that brings the situation into a whole new reality when the police burst onto the scene and Shigeru is arrested for the murder of his wife. But, if that was really his wife, where did the fish scale come from?

In a way it's too bad that the producers felt they needed to attach the Guinea Pig name to this in order to attract more viewers. It has absolutely nothing in common with the preceding Pigs.

**KOUNAI SHASEI (A FRAGILE HEART '96)**

*d: Yoshinari Nishikiori*
*c: Tomoroouo Taguchi, Utako Kirishima, Yoshiko Yura*
*1996 86 min JVD Video*

First in a series of live-action videos spawned from a manga series by the infamous U-jin. And while U-jin's manga work is primarily sex fluff with an edge, there is nothing too fluffy about this stalker film.

The film begins with a rape, and as we discover, a series of similar crimes have gripped the city in fear. Two detectives are hired to solve the crime.

Enter Utako, a popular manga artist who has decided to finally conclude her long-running series, Cutey Police. This decision only infuriates her boss Yamazaki who is adamant about her continuing the story so that profits keep rolling in. But to no avail, Utako has made up her mind.

One night while driving home, Utako finds girls lying on the street. Oddly, the young girl is dressed in a costume play uniform; silver knee-high boots, silver shoulder pads, silver mini skirt, gloves and silver tiara, just like Cutey Police. As it turns out the costumed girl (Yoshiko) is a fan of Utako's manga and after Utako gets her home, the girl proceeds to violently take Utako hostage. She strips Utako, pins her to the bed and goes to work with breast sucking, toe sucking, panty sniffing, and leg licking in a porn length scene of erotica lesbian youth softcore.

The following day, Utako finds herself collared and chained and led about the house by her squeaky-voiced anime captor. And just as she is about to administer a forced measure of sexual servitude upon Yoshiko, a patrolling policeman happens upon the house. Yoshiko does her best to bound and gag Utako, but the girl's faint cries alert the cop.

At this point a real spin gets put on the story.

While trying to stop the policeman from entering the house, Yoshiko gets her wig torn off and suddenly she becomes a he. Shortly thereafter the cop stumbles upon Utako, but Yoshiko cuts his throat before he has a chance to act.

Now that Yoshiko's secret has be unveiled things begin to get interesting, if not bizarre.

Yoshiko has three personalities. The first is the giggling costumed anime girl. The second is a masked rapist in goggles and trench coat, and the third, his true self, a whimpering, child-like geek who can't face women.

Following his unveiling, the first per-

sona the man takes is that of the rapist when he forces Utako onto her bed. Then using the heavy chain attached to her collar, he bounds her about the breast and belly in chain bondage. He then hikes her dainty legs high into the air and pounds into her hard and heavy.

Returned to her bedroom and locked inside (though still with the chain and collar attached to her), Utako is forced to draw panels of the Cutey Police story for the delight of her captor. Sometimes the guy (or rather the girl) appears in the room in full costume to receive the work, other times he hides sniveling behind the bedroom door and Utako must slip the art work to him under the door crack (from which a bizarre cackling of enjoyment and whimpering of shyness can be heard in response). And while all this is going on Utako's boss, Yamazaki, is beginning to wonder why she isn't showing up at work.

Utako then comes up with the idea to incorporate the guy and her boss Yamazaki into her artwork as characters. The idea is that the freak will begin to see Yamazaki as a character and thus deliver the artwork (containing pleas of help) to him. And just as it seems to be going as planned, the film then throws in its final trumping card when Yamazaki suddenly appears at the house to seemingly save Utako.

Maybe I haven't read enough of the U-jin manga series, but this seems to be quite a diversion from the printed form. And while not exactly nasty (the rape scenes could have been much harsher), the film does sharpen its drama to a serious edge eschewing the tongue'n cheek elements of the manga. But it only serves to heighten the impact, as the Japanese erotica/suspense market is already crammed with comedy violence hybrids.

The transition between boy and girl in role of the villain isn't exactly smooth (the boy played by Taguchi, the girl by Yura), but the credibility never really comes into play as the director wisely chooses not to show you the boy's face. He elects instead to mask it or simply have the character cower with his hands over his face.

While the whole film achieves an even degree of freakish dramatic value, there are few standout elements. First, the interplay between the Utako and her cute costumed kidnapper has an unflinching eye-candy appeal to it, possibly because of its similarity in theme to Stephen King's Misery and subsequent movie adaptation. And there is no denying the kinky appeal of having a young girl in underpants and T-shirt led about on a chain by cute bimbo in an anime outfit. And when you add on smatterings of forced lesbianism between the pair that only heightens the eroticism of the drama.

Especially poignant is the film's long last scene, a master shot of the defrocked kidnapper/fan in a straightjacket going insane inside his cement cell. Oddly the final moments of the scene are accompanied by choir-like music that begs sympathy for the insane anime fan; sympathy you find yourself handing over without reservation. Odd. Interesting. Recommended.

**YURIKA CHAN**

*1996 70 min KISS Video*
*d: Kyoji Saishu*
*c: Kanako Enomoto, Kenichi Mori, Mitsuru Hirate*

The video jacket for this direct-to-tape thriller evokes a number of images, the first being a film in the tradition of Carrie (1976). While Yurika Chan may contain similar shades of horror gray around the edges, the inside is anything but.

The film opens with a homicide unit investigating a brutal family killing, the second in a month. In charge of the case are a senior detective (Mitsuru) and his young rookie partner (Kenichi) who faints at the sight of bodies.

With no leads to follow up on, Mitsuru decides to use a high school girl named Yurika, who possesses a strange psychic power that he feels may help to ferret out the killer. But as we soon learn Yurika's psychic power is unstable to say the least.

In one scene after Kenichi is taken down by a street punk he was trying to apprehend, Yurika steps forth and with a deep reverberating demonic voice, suddenly attacks the hooligan with his own hunting knife and slashes him to ribbons. Later she remembers nothing.

In order to get Yurika inside the mind of the killer, Mitsuru forcibly shows her a slide show of crime photos that set her off emotionally. This only infuriates Kenichi who is slowly developing affection for the girl and feels such police torment to be unnecessary. But despite his pleas, the tactic yields results.

Meanwhile the killer - who uses a crossbow - strikes again and racks the bodies up one beside the other on the living room couch. Yurika is brought to the scene and again Kenichi makes known his objection toward the strong-arming of Yurika. But as Mitsuru later reveals he has known Yurika for sometime and tells his partner how as a child, Yurika witnessed the brutal slaying of her own parents, and like everything in her life, it was quickly forgotten.

While this doesn't justify to Kenichi the methods of the police, he does realize that Yurika is incapable of holding on to the memory of anything that happens to her.

Using the police photographs and those left at the scene by the killer, Mitsuru discovers that a certain clock is always taken from the scene of the crime. The police then trace the clock to a mail order catalog and are then able to locate the killer. In the end, Kenichi and Yurika face off with the maniac in a warehouse where Yurika is again overcome with a demonic voice and a lust for bloodshed.

This one plays a lot like a Japanese TV movie of the week. And save a few scenes of blood letting via a schoolgirl's frenzied passion, there really is not enough going on to keep you on the edge of your seat. Kanako Enomoto, while suitable as eye candy, just isn't given enough character and viewers may find it hard to draw entertainment out of her role.

**T-BACK HIGH SCHOOL**

You would think that a comedy about a girl's private school where all the stu-

dents must wear (and ceremoniously flash) g-string (t-back) panties might, when combined with scenes of sexy aerobics, wrestling and sexy shenanigans, contain enough goof ball antics to justify a rental.

Like many sexy Japanese comedies that we have seen, T-Back High School tends to get too damn ridiculous and all too frequently "musical" for us to enjoy. The Japanese seem to be obsessed with the notion that a man in drag, over even wearing lipstick and a silly hat, equals a belly full of laughs when he is played with a certain neurosis to his character. And then there is those musical numbers. It's just too goofy to grasp. But if, however, these kinds of elements set in rhythm to a young schoolgirl motif is your bag then maybe T-back High School would be worth viewing. Others best get their panty flashing, young school girls, and catfighting through more traditional modes of video entertainment.

**KYOKO vs YUKI**

*1999 60 min JVD Home Video*
*d: Daisuke Yamauchi*
*c: Kyoko Fujikawa, Miki Ito, Mika Miura, Natsumi Harada*

The amazing thing about the Japanese home video industry is that even no-budget, home made video product can get distribution on a name label, and shelf space in major rental shops. Kyoko Vs Yuki, which is every bit as low budget as its hastily thrown together video jacket appears, was carried in multiple copies on the new release shelves of Tsutaya (Japan's mega video superstore equivalent to America's Blockbuster).

Beginning aggressively and delivering effectively, we're handed a young, defiant-looking Kyoko dressed in aerobic wear and working out in a basement - where she does sit ups, stretches, etc. She is then confronted with a tongue-waggling, beer belly male in tight little black under pants. A female voice over the loudspeaker tells Kyoko that in order to pass her test she must kill him - to which she does with some bloody face pummeling, a series kicks, and finally a machete in the head. The action cinematography lacks finesse but the scene is executed well enough that it makes the bad girl grade.

Kyoko's assignment is to steal an attache case full of drugs and money from a small time drug dealer. The dealer, however, falls prey to Yuki, an upstart schoolgirl with a retractable police baton and a serious needed for a little extra spending money. After luring the dealer into a suburban love hotel, Yuki wraps him with the baton and snatches his wallet. She then binds his mouth, wrists, and ankles in packing tape.

By the time Yuki is finished her girlfriend shows up and both girls begin passionately French kissing over the body of the dealer -with Kyoko one socked foot perched on his chest. Succulent schoolgirl French kissing (and the real thing, too) quickly leads to nudity, which quickly leads to the young girls 69'ing each other on the bed, and suddenly this damn movie is porno!

After Kyoko and Yuki quench their young lusts, Yuki hands Maki the dealer's wallet and the money she needs to pay off a debt. The playful nymphs then exit hand-in-hand and with Yuki carrying the dealer's attache case - though not realizing the contents.

When Kyoko arrives at the love hotel she questions the bloodied dealer while drowning him in bathtub water. When she gets the info she needs, she slices his throat and leaves him for dead.

Meanwhile, Maki pays a visit to the debt collector - a very full-figured Japanese woman with a love of fried chicken and a penchant for lesbian rape.

After Maki hands over all the money she has, she is still short. So she is invited to pay off the remainder of her debt in sexual services. This involves the big woman changing into a fishnet body suit and a strap-on dildo. Maki then gets onto her knees and humbly takes the elongated rubber appendage into her. After that, the big woman bends Maki over, hikes up the girl's skirt, and sinks the big hard rubber deep into Maki's little soft butt. Maki grimaces while fatso moans with pleasure, her big tits and potbelly trembling with every thrust of her tumultuous hips. Then suddenly into the room struts Kyoko and the thrusting stops.

After a quick Q&A about the attache case, Kyoko guts Maki with her machete and takes the girl's heart-shaped necklace that contains a picture of Yuki. Kyoko then cuts down the portly lesbian and sets out after Yuki - who by now has discovered the contents of the attache case.

Meeting on a grassy null near the Tokyo highway over pass, both girls duel with weapons until Kyoko ends up los-

ing her left hand. She then flees running (with the hand in her mouth), leaving Yuki to discover Maki's necklace on the ground. Yuki assumes the obvious and sets out to recover her friend's body.

At this point, the film really begins to push the boundaries of acceptable taste within comedic framework. After discovering Maki's dead body in the basement, Yuki is so torn between a feeling of lose and emblazoned passion that she decides to fuck Maki one last time. That's right, naked lesbian schoolgirl necrophilia. We're talking Yuki sitting herself on a dirty mattress and tucking her crotch tight between the spread legs of her friend's naked body. Yuki then wraps her creamy legs about Maki's bloodied hips and plows her herself into maki"s cold dead snatch. It's a scene of such nasty erotic excess that you'll find yourself laughing just to cover-up those feelings of unnatural arousal.

Oddly the lesbo necro scene is intercut with Kyoko is spot welding her hand back in place and customizing it with these menacing foot long spikes ala Freddy Krueger. But the intent of such juxtapositioning escaped us.

In the end, the two high school hellcats meet up in Kyoko's basement hideaway for a final fight to the finish - and a very gory EFX laden one at that.

While the budget is probably no more than $40,000 - $50,000 at most, the video makers have at least stocked the proceedings with enough ripe action, sexual excess, and violent erotic stupidity to hold the interest of low grade girl action film fans. And to the video's credit the running time is a fairly tight 53 minutes - the other 7 minutes as promised on the video jacket is made up of out takes and credits. So that's a definite bonus as there is nothing worse than a 50 minute story being padded to 90 minutes just so it can claim itself as being "feature length".

*Kitasenju, Shiina Endo*

**AKAI HEYA** (THE RED ROOM)
*JVD Home Video 1999 68 min*
*d: Daisuke Yamauchi*
*c: Yuki Sukamoto, Mayumi Okawa, Hiroshi*

Low budget film making in Japan has become such a science that producers are now able to crank out product using only 4 people in a single room. How do they do that? By giving it a game show-like story line rich in perversion, sex, and violence.

The Red Room refers to a small red basement with a cage in it. In this room are tossed four people who partake in the Kings Game. To play the game each contestant draws one of four cards. The person who gets the card with a picture of crown on it then forces card holders 1 and 2 to partake in a bizarre often sick act aimed at forcing their surrender or death. The survivor of the game is the winner.

The contestants for this game are Hiromi, a tough 17 year old high school girl in uniform, Masako a 27 year old female office worker, and a husband and wife team in timid Togashi and his domineering wife Masako.

In the first dare, Togashi must bind schoolgirl Hiromi to a chair with packing tape, and then spin her around and around to make her so dizzy she quits. She doesn't, electing instead to puke up a stream of vomit similar to the infamous vomit spitting skit in Monty Python's The Meaning of Life. As revenge, Hiromi (who draws the crown card next), forces Masako to stick a hair dryer down her husband's throat and blow-dry him for a minute.

As the acts progress, they become nastier.

Kanako is forced to swallow Hiromi's piss, and Togashi must tie up his wife and beat her about the face. At first the act has Togashi cringing in fear of what his wife will do later, but revenge for all the years of abuse finally gets the better of him, and he brutally punches his wife bloody before raping her doggy-style until she's half-dead on the floor and unable to continue the game. Then there were three.

From there we get all sorts of sick acts, from screwdriver rape, to a bitten off cock, to a light bulb broken inside one girl' privates - that then gush vaginal crimson. In the end, all hell breaks loose with more fucking and advance blood spray effects. The winner is then presented with a suitcase full of cash by a mysterious man and requested to come back and fight again.

While very low budget and shot-on (high definition) video, the Red Room still does a surprisingly good job of holding the attention of perverted gorehounds. Like most low budget Japa-

nese gore films you find yourself glued to the screen for the simple reason that you never know what kind of violent perversion the Japanese are going show next. Less we forget, surprising the audience with perverted thrills is what Japanese genre filmmakers do quite well. And at a merciful running time of only 68 minutes, who couldn't last through that and wish there was more?

**ZA GISHIKI - AKUMA NO IKENIE** (THE RITUAL - THE DEVIL'S SACRIFICE)
*Black Heart Video 1999 43 min*

The Blair Witch Project was a huge success in Japan and it was only a matter of time before the porn industry started riffing on it. Of course, riffing on something well is a whole other matter, and this doesn't matter much.

The video starts out with the on-screen declaration, "One contribution videotape was sent to us anonymously and we have seen nothing more astonishing and horrible than this footage. Before we introduce you the video, you have to watch another which we obtained from an underground pornography trader in Kansai."

This video is nothing more than some guy videotaping a girl whom he strips downs and forces sex upon all while filming. We then get another on-screen blurb, to the effect of, "This video doesn't end here. But there seems to be some time lag between the part we have just introduced and the sequel." The sequel has a guy with dragon tattoos binding the raped girl in rope bondage and then forcing her to give him a blow job. Cut.

"This video comes to the end here. The girl in this video and that in the video in question look the same, and thinking about the unusual atmosphere, both seems to have some connection with each other. Now we'd like to introduce you the video in question."

At this point you one is expecting some pretty nasty thrills. After all, the box art is pretty damn cool, lending the impression that the video makers at least

have a sense graphic style that hopefully translates through the camera lens. Suckered again!

What we get is a long, dragged out, poorly lit Satanic ritual with light lesbian action, a chicken, and some goons fighting over a piece liver supposedly removed from the victim. And even if this were gory it wouldn't be that interesting as the Satanic ritual schtick was removed from the OK splatter film dictionary years ago.

The end credits declare (in assumed seriousness) that, what you have seen is non-fiction and that if you do something like this for real you will be caught by the police and will go to prison.

**HYPER CATFIGHTING III - THE QUEEN OF MUD FIGHTERS 94**
*Sodom Video 60 min 1994*

While this looks like your standard issue mud wrestling tape on the box it is actually a porn comedy. And while there is a mud wrestling bout it's hardly central to every thing else that goes on during the 60 minutes.

The video begins ridiculously but nonetheless amusing, with some slut and three goons dancing about in a room while the slut does the mamba under a low bar.

The woman is Keiko, a door-to-door saleswoman for a sex aid company and who doubles as a kind of catfight agent of sorts (Don't ask because I don't get it myself).

To kick things off Keiko visits a customer, gives him a sample pill along the line of Viagra, and then gives him a blow job to prove its effectiveness. The guy then cums into Keiko's hands and she laps it up. She then starts sucking it in and out of her mouth and over her lips until it foams. And if the sight of a whore slurping sperm into foam doesn't make you toss your lunch, you're ready for anything, brother!

During this time we are introduced to the male and female villain, who look like something pinched from The Streetfighter series. Apparently Keiko killed the bad girl's father by face sitting him to death. She vows revenge.

For Keiko's second door-to-door customer she bends over and takes it up the ass. And after the guy is finished he pulls the condom from Keiko's hole, and she sucks the sperm out of it. Damn, what a fucking pig.

The villainess then seduces Keiko as part of a trap. The two girls get real loose and start fingering and munching on each other in a series of hot positions and slurpy sound effects. But when Keiko awakes she is in a small dungeon cell and dressed in her Chinese girl fighting dress. Both her and the villainess then adjourn to the mud (which looks more like chocolate syrup) where Keiko is beaten in a 5-minute match.

In the end it's revealed that the two girls are sisters, and with the aid of Keiko's goon male friends, revolt against the bad guy. Quickly staged fight sequences -with lots of panties flashed during high kicks - give way to the cast doing more mamba dancing under low bars. Retarded silly fun for sure, that only works as a curiosity piece. After all, where else in the world can you find a comedy porn musical with a light anime edge?

# The DVD Issue

Ten years ago Japan was a hot bed of video and laserdisc releases. Films released nowhere else on the planet were released here. Letterboxed versions, widescreen versions. uncut versions, English language versions, you name it. Even today some of those very first Japanese VHS and laserdisc originals remain some of the most sought after titles by video collectors. But Japan's long standing claim on this niche of the video market is slowly being chipped away by the American DVD craze. The once popular Japanese releases of films such as those by Dario Argento and Lucio Fulci have lost much of their original collectability becasue they are now being offered Stateside in pristine or restored versions. And the title selection is only getting bigger.

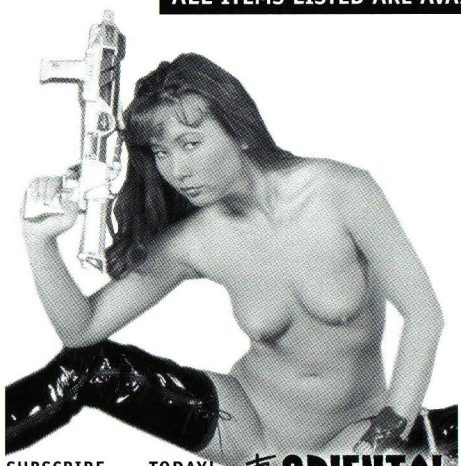
Meanwhile in Japan, the DVD phenomenon has yet to arrive in a force any where near that of the United States and Canada. For all Japan's technical innovation and maturity in the areas of audio and video, it's still very much in DVD infancy. Sad but true. And here are some sadder facts still. While many new American films are being released on DVD in Japan (though nowhere near as frequently as in the States), less than 5% of new Japanese films appear on DVD. For example, Godzilla 2000 is everywhere on video, but nowhere on DVD. In fact, no Godzilla film is currently available on DVD in Japan. Similarly, the back catalog of Japanese video has barely been touched. Even in major video retail shops where DVDs are sold, the selection of Japanese titles barely amounts to more than a couple of large racks (this is excluding the adult and anime sections). In other cases, some titles (box sets, for example) are difficult or impossible to find 6 months after their release. Such was the case with the box sets for the Eko Eko Azarak TV series. Released at the end of 1999, the 2 double disc box sets (containing the first and second series episodes) could not be found on any retail shelf after May 2000, and now have to be acquired through traders or used DVD collector shops. And why aren't the Eko Eko Azarak films on DVD yet?

The reason for the short coming of the DVD market place stems from two problem areas. The first is the issue of licensing and rights. A large majority of film producers signed only video and laserdisc release contacts with the respective distributors and are now playing hard ball when it comes to renegotiating the DVD rights; or more specifically it's a dollars and cents issue.

The other reason stems from a lack of interest in the DVD revolution by the Japanese consumer. And while the market place in Japan as increased significantly over the past year, it is nowhere near that of the United States and Canada. Either people are hording their money in Japan, or they have no confidence in the long term stability of the format, especially after the devastating collapse of the laserdisc - which was extremely popular in Japan and has no doubt left a lot of tekkies with a room full of outdated silver discs taking up valuable space.

Whatever the reason or the specifics of it, one thing is for sure, and that's that the DVD revolution is in a sad state of affairs in Japan. An embarassing and frustrating lack of titles coupled with consumer reluctance to buy is making it difficult for this new format to launch succesfully. To a DVD consumer like myself we are now forced to just sit on the sidelines and play the waiting game. In the meantime, there is always the Internet and its various auction sites where one can pick up DVDs at relatively cheap prices. But this is no solution for the collector interested in Japanese films. For us it is a simple matter of waiting and hoping that the DVD marketplace in Japan blossoms before the next millenium or new format arrives.

**ALL ITEMS LISTED ARE AVAILABLE FROM DRACULINA. SEE ORDERING INFO ON INSIDE BACK COVER.**



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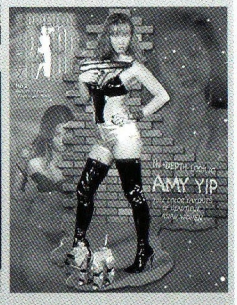


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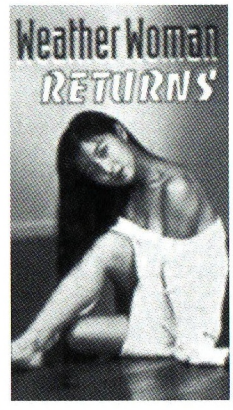
**We are happy to offer new titles from Asia Pulp Cinema! The titles on this page are available NOW! (all subtitled)**

*(Left: Scene from new THE LADIES' PHONE SEX CLUB)*

**ASIAN PULP CINEMA**

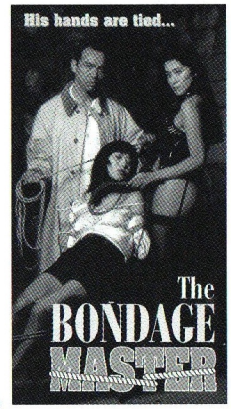
**WEATHER WOMAN:** In the fast-paced, cut-throat world of television broadcasting, you have to be willing to show it all. And when saucy and spirited Keiko Nakadai is hired to give the weather report, she creates a media frenzy when she flashes her underwear to the entire watching world! Soon everyone is tuning in to see what their favorite weather woman will do next! **$29.99 Also available on DVD for $29.99!**



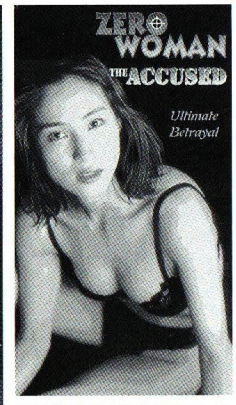

**WEATHER WOMAN RETURNS:** After inheriting the local TV station from her father, Keiko's determined to improve the quality of programming. However, all of her plans are foiled by rival TV station, TV Trendy. That is, until Keiko comes up with a "Weather Woman Contest" to make the weather forecast a little more appealing! Not a sequel, Weather Woman Returns is an original story featuring all-new characters and even more of the skirt-raising antics that made the first film such a success! The humor level maintains a steady high, since many of the actors are actually Japanese comedians. **$29.99**

**WEATHER WOMAN DVD COLLECTION** (DVD) (sub/dub) Contains both the award-winning Weather Woman and Weather Woman Returns on DVD-ROM in a collector's box! In the cut-throat world of TV broadcasting, you have to be willing to show it all. And when saucy Keiko fills in for a sick weather reporter, she creates a media frenzy by flashing her underwear to the entire watching world! Soon, everyone is tuning in to see what their favorite weather woman will do next. What follows is an outrageously sexy competition over who will be the reigning weather woman! Widescreen format. **$49.99**

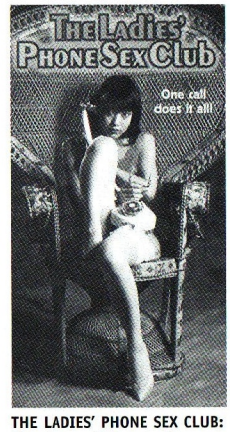
© 1995, 1996 Teiichi Ashichi, Hakensha, Tohokushinsha Film Corp., Bandai Visual




**THE BONDAGE MASTER:** Shiro, illegal doctor by trade and a bondage master of exquisite skill, has always taken pride in his technique. But now one of his models has been found strangled, bound in his trademark style. Can this known criminal track the true killer and escape the vengeance of the victim's lover, the leader of the Blue Dragon gang? **$29.99**

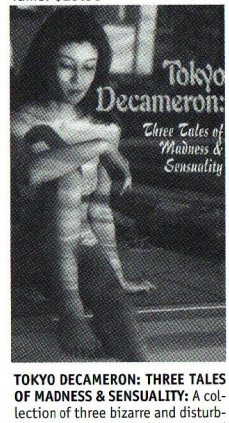



**ZERO WOMAN: THE ACCUSED** (sub): Rei is a woman without a past - without an identity. She's a lethal undercover agent working for the Zero Department, a deadly, shadow division of the police force. Men are turning up dead - brutally murdered with a precision worthy of the Zero Department's finest assassin. Now Rei's on the run from her own kind, hot on the trail of a cold blooded killer who is her equal in every way. Can she track down the murderer before the Zero Department brings her to justice? **$29.99**




**THE LADIES' PHONE SEX CLUB:** The shame of it! Lulu, the most popular woman in the phone sex business, was helpless to resist the wiles of her own - female - client! But the laws of phone sex club are strict: an operator must never be seduced by a common caller. Wil Lulu's reputation be sullied beyond repair? Starring Kei Mizutani of WEATHER WOMAN fame! **$29.99**

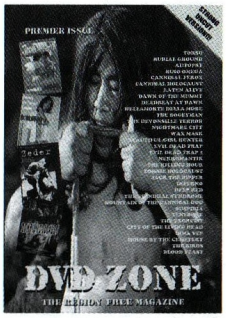
**BIG BOOBS BUSTER!** After being rejected by men for having a "less than fully feminine figure," Masako doesn't get mad - she gets even! She transforms into the vengeful vigilante, The Big Boobs Buster, who humiliates her enemies - the busty babes of the world. Also contains behind-the-scenes footage of the making of Big Boobs Buster! Subtitled, contains nudity, profanity, violence and adult situations! **$29.99**




**TOKYO DECAMERON: THREE TALES OF MADNESS & SENSUALITY:** A collection of three bizarre and disturbing stories: Two Women Named Mariko: One is a slave to the other's every twisted desire. What dark past ties the two together? Lesbian Dream: Five women's summer vacation of playful lust turns terrifying with the discovery of a dead body. The Man in the Pillory: A dancer has tracked down the man who tortured and drove her sister to suicide. Obsessed with granting him a humiliating death. **$29.99**

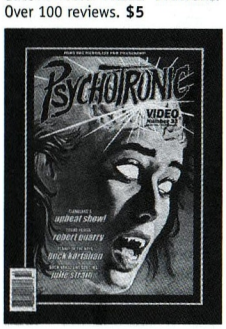
© 1997 King Record/Marubeni/Tohokushinsha Film Corp.

**THE HAUNTED LATERN** (sub): Shin is living a nightmare. He dreams that an abandoned woman commits suicide, and her body vanishes in a supernatural spray of blood! Is this merely a dream? Or does the ghostly beauty walk the earth, hungering for vengeance and an otherworldly kiss? **$29.99**



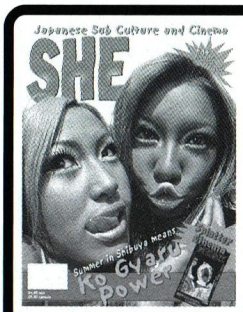

**DVD ZONE #1:** Detailed checklist of many of the alternative horror and exploitation releases on DVD. Comparisons between different versions of the same film (this looks at the differences between 3 TENEBRAES). Only deals with horror, exploitation and alternative/idependent movies and doesn't waste your time on reviews of DVD releases of no interest to you. Lots of reviews, cover art, frame grabs on glossy A4 size paper. Eight pages of color! Imported from England. **$10.95**

**SHOCKING CINEMA #17:** Interviews with actor EDDIE DEEZEN, filmmaker PAUL MORRISSEY, '70s actress CAROL SPEED and Producer-Director PHILIP D'ANTONI. Over 100 reviews. **$5**




**PSYCHOTRONIC #33:** Just in! Featuring Count Yorga - Robert Quarry, Planet of the Apes -Buck Kartalian and Julie Strain - plus much more! 100 pages! **$5**

**UNCUT #10:** Imported from England, this new issue features a great interview with I SPIT ON YOUR GRAVE star Camille Keaton! Also, tons of reviews. 56 pages with color cover and few color interior pages! Available now! **$12.95**




**SHE #14:** Japanese sub culture & cinema! Gon-Gyaru: Blonde Ambition, panties on trains, Japanese Underground Splatter, Tokyo Bookstore & more! Glossy paper! **$5**

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**SHE #10:** A complete look at the FIGHTING GIRLS OF ANIME! Women in JUNGLE MOVIES! U.S. and Asian video reviews! SISTER STREET FIGHTER and a lot more! Full color cover & centerfold. **$5**

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**SHE #7:** BIG WOMEN IN PRISON ISSUE! An in-depth look at the girls behind bars with tons of reviews and photo's! B&W with FULL COLOR COVER & CENTERFOLD! **$4**

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**SHE #5:** A look at one of the biggest stars of Hong Kong Cinema, AMY YIP! Big ROBOTRIX lobby card display! MARTINE BESWICK! COLOR CENTERFOLD! **$4**

**SHE #4:** LIMITED SUPPLY! The FIGHTING FEMMES of the WILD WEST! Plus, the NEW Queen of Category III Cinema YUNG HUNG! News, views and reviews! **$12**

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**SHE #2:** Pauline Chan story, Brigitte Nielsen, Nancy Kwan, Japan's Battle girl, Catfight Cinema. **$3.50**

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## ORIENTAL CINEMA

**ORIENTAL CINEMA #19:** The Jimmy Wang Yu issue with bio and filmography! Plus Kei Mizutani in WEATHER WOMAN, Michelle Yoeh & Chow Yun Fat in CROUCHING TIGER HIDDEN DRAGON. Plus the usual TERROR YAKI, ASIAN ODDITIES, HONG KONG HEROES, KAIZO NINGEN UPDATE and more! This issue also has exclusive coverage of Damon Foster's new movie DEVILS, DRAGONS AND VAMPIRES - with loads of full color photos! All glossy paper, special 16 pages of color photos! Not to be missed! Only **$6!**

**ORIENTAL CINEMA #18:** GODZILLA 2000 issue! Complete coverage of the new Godzilla movie plus Hong Kong Heroes, Kaizo Ningen Update, Asian Oddities, Terror Yaki and coverage of G-Fest 1999! Glossy paper. **$6**

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**ORIENTAL CINEMA #16:** The life and films of JET LEE! Voluptuous Japanese film star MIKI SAWAGUCHI! Full color cover with glossy paper! Stuffed with reviews and news! **$6**

**ORIENTAL CINEMA #15:** Featuring horror, girls, anime and monsters! Plus: Jackie Chan, John Woo, Godzilla and a detailed look at Chinese vampires! The number one magazine covering the Oriental Scene! Full color cover with b&w interiors and full color centerfold! **$5**

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**ORIENTAL CINEMA #12:** Wrestling Women of Japan, Kung Fu, Sci-Fi and Super Heroes! Plus: A special look at the History of Reptiles on Film! The number one magazine covering the Oriental Scene! Full color cover with full color centerfold! **$5**

**ORIENTAL CINEMA #11:** The John Woo issue! His films, his life, his leading stars! Plus cartoons, super heroes, kung fu and monsters. Full color cover with b&w interiors and full color centerfold! 56 pages total. **$5**

**ORIENTAL CINEMA #10:** The GIGANTIC TITANS ISSUE! "Giant" movies from Japan, Korea, and China! Plus: Heroines and hunks of Hong Kong cinema, martial arts and more! Full color cover with additional color interior pages. **$5**

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**ORIENTAL CINEMA #8:** Complete filmography of Japan's Science Fiction, Monster flicks and TV shows! GODZILLA, RODAN! GAMERA! GHIDRAH! ADDED COLOR PAGES! **$5**

**ORIENTAL CINEMA #7:** This issue features Kung Fu from both sides of the globe! From Bruce Lee to Claude Van Damme! Jackie Chan to Steven Segal! Cynthia Rothrock to John Woo! ADDED COLOR PAGES! **$5**

**ORIENTAL CINEMA #6:** The GAMERA ISSUE! Celebrating the release of the new GAMERA movie! Plus Hong Kong Action stars, starlets, superheroes, Filipino horrors, Japanese animation & more! **$4**

**ORIENTAL CINEMA #5:** LIMITED SUPPLY! The Hong Kong Gangster Issue! From Chang Cheh to John Woo, Chow Yun Fat, Ringo Lam. **$10**

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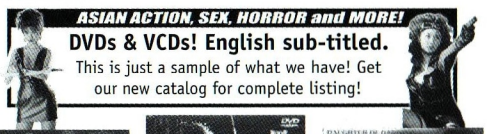
**ORIENTAL CINEMA #1:** The Ninja Issue! A comprehensive look at Ninja movies, Godzilla, Ultraman, Jackie Chan and Hong Kong's femme fatales. **$3.25**


ASIAN ACTION, SEX, HORROR and MORE!
DVDs & VCDs! English sub-titled.
This is just a sample of what we have! Get our new catalog for complete listing!

**ANCIENT CHINESE WHOREHOUSE:** Madam Five and carpenter Kong work together managing a famous whorehouse. Kong's apprentice Yat fails to get along with Ching due to a misunderstanding between them. Luckily, the appearance of a murderous rapist helps to resolve the misunderstanding between them. It also unites the group to defend against the sex maniac and to rebuild Madam Five's business at a new location.
**DVD $18.99**

**ANGELS ON FIRE:** Shot in the Philippines by former actor turned director, Philip Ko, Angel On Fire was part of the unrelated "Angel" series that helped spearhead the Girls With Guns genre in the mid-nineties. Cynthia Khan (with martial arts skills fully intact) stars as an Interpol agent who goes undercover to catch a thief.
**DVD $20.99**

**BIO-ZOMBIE:** Mo Dik and Song B are two Wise Guys who sell pirated VCD. One day en route to the garage they injure someone in their boss' car. The accident victim is concerned about a bottle of liquid by his side. The pair think it is cough syrup and drink it. The liquid actually turns out to be the latest in chemical warfare, and one that turns its victims into zombies.
**DVD $18.99**

**BLACK CAT:** Jade Leung, in a career defining role, is ferocious in this slick (and much more gritty) Hong Kong remake of "La Femme Nikita". She plays a Chinese street girl who is taken in and trained by Simon Yam and forged into a lethal assassin by a secret organization.
**DVD $24.99**
**VCD $12.99**

**BODY WEAPON:** A brutal murder occurs in the moonlight. For the second time in three months, a killer and his accomplices perform a extremely sadistic and heartless execution. Organized crime investigators are exhausted in their search and have produced no legitimate leads. Kwan is cool on the outside, but warm on the inside. Lee has a sense of humor and delights many girls. Both men have fallen in love with the Ling, known for being open and also for wearing sexy clothes. Ling likes them as well, which is a problem, since she can court only one. Shortly after she makes her decision, a series of unfortunate events begin, which requires the aid of the man not chosen to be her love interest.
**DVD $18.99**
**VCD $12.99**

**A CHINESE TORTURE STORY 2:** Lotus(Yan Tso Sin) is naked and being cut off little by little for the murder of Ma Sanyee(Mark Cheng Ho-Nam). After meeting Lotus' brother and his fiancÉe, they become good friends. Lotus and Ma even fell in love with each other. Ma was actually the Provincial Governor, and looked like a gentleman, but seduced the wife of Lotus' brother. The heartbroken Lotus, unfortunately witnessed the scene, as he seduced her with the use of S&M.
**DVD $22.99**
**VCD $13.99**

**DAUGHTER OF DARKNESS:** Lily Chung stars in yet another Category 3 nasty in which she is dealt one merciless situation after another. As hard as she tries to overcome her miserable family life, her overbearing father refuses to allow her a life of her own. His abuse comes in many forms, as he selfishly believes that if he cannot have her, no one can, as he forces her into some extremely unorthodox situations that are not meant to be shared between a father and daughter. Unfortunately, the rest of her family doesn't believe her and ignores her constant pleas for help, so she is then forced to take justice into her own hands.
**DVD $20.99**
**VCD $12.99**form of possession and even cannibalism.
**DVD $18.99**

**EROTIC GHOST STORY:** Like "Sex & Zen," this was also based on a famous ancient Chinese adult book. Three sisters have been doing everything in accordance with the book, in order to assume human shape in the form of beautiful girls, and avoid returning to their original form(foxes).
**DVD $20.99**
**VCD $12.99**

**EROTIC NIGHTMARE:** Anthony Wong Chau-Sang is a rich man who meets a Monk(who also dabbles in the magic voodoo arts), who offers him an erotic dream. He becomes addicted to the dream and falls in love with the beautiful female student in it. Unfortunately, the dream is part of the Monk's conspiracy to obtain or destroy all that matters to him. Every time Anthony meets with the student in his super-erotic dreams, something he loves dies. In an attempt to seek revenge, his brother(who was actually the teacher of the master who trained the Monk) returns from Malaysia and joins forces with the Monk's wife(Pinky Cheung Man-Chi), who has

grown tired of the ritual abuse delivered by her sadistic husband.
**DVD $24.99**
**VCD $13.99**

**ESCAPE FROM THE BROTHEL:** This category 3 staple actually has a plot beyond its skin trade back drop. Hung and Ann (Pauline Chan and Rena Murakami) are down-on-their luck (and rapidly getting worse) prostitutes trapped in Hong Kong. Pauline's boyfriend, Sam, (Alex Fong) back in China, who is under the impression that she is away working at a factory, is double-crossed by Billy Chow, and while looking to escape; flees for Hong Kong and winds up at the Brothel where Pauline is employed. Of course, he is crushed when he finds out the truth, but by this point everyone involved on all sides is too deeply involved to turn back. As well as many mature situations, this film also features the infamous scene where Billy Chow fights a completely nude Sophia Crawford (a Buffy The Vampire Slayer / Power Ranger stunt double).
**DVD $20.99**
**VCD $12.99**

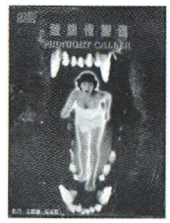
**FONG SAI YUK 2:** This is a very fun and entertaining sequel, with the martial arts and stunts turned up a notch. Jet Li volunteers his skills to the Sun Flower Clan, but corrupt officials stand in his way. With the help of his concerned/determined Mom (Josephine Siao delivering big time, once again) and some great action sequences, he fights for what he believes is right. The finale is one that has to be seen to believed.
**DVD $18.99**
**VCD $12.99**

**HAUNTED MANSION:** When a dead dog is found hanging (along with man responsible) outside of journalist Gigi Lai's mother's home, she and her policeman husband, (Anthony Wong), move in for a few days in an act of support. Once settled in, they are informed that the house is facing the Gateway To Hell. Soon after, her sister and husband become possessed by Gigi's aborted daughter. With Mom (Helen Law Lan) suffering from Parkinson's disease, she is unable to help. Luckily, her editor comes to the rescue, freeing them from demonic possession, as well as sinister real estate agents.
**DVD $17.99**

**HOROSCOPE 1:** An upstart triad boss hunted by rivals returns home to witness his his wife and six-year-old son being burned to death. A year later, a ghost haunts his deceased wife and returns her to the living world to take her revenge.
**DVD $18.99**
**VCD $13.99**

**THE INSPECTOR WEARS SKIRTS:** Sibelle Hu is appointed to organize an all-women police squad in this Hong Kong girls with guns action-comedy take on "Police Academy". Her regimen is harsh, yet she earns the girls' respect when a male cadet vs. female cadet tournament ensues, with the women coming up victorious. Fang, the leader of the men's squad then falls for Sibelle, and they eventually find themselves on the same mission. On their very first assignment, they wind up bound and gagged by diamond robbers, until Sibelle takes care of business.
**DVD $29.99**

**LOVER OF THE LAST EMPORESS:** This is a story of vengeance and personal greed for power. Chingmy Yau is a concubine who is schooled by a prostitute, who goes from just another pretty face in the harem to the First Lady of Vice via various strategies and manipulations in a most-ambitious political conspiracy; with spine-chilling viciousness.
**DVD $24.99**
**VCD $14.99**



**MIDNIGHT CALLER:** One night DJ Zhou Meishi (Diana Pang) receives a call from a fan named "Hungry Wolf". He tells her that he hates the world and threatens to burn down the hospital in which he was born. The next day, the hospital burns. Chief Wang (Michael Wong) now becomes involved in order to catch this madman before further damage is done. Hungry Wolf then threatens to blow up a kindergarten, and away it goes. Will they or won't they stop this deranged felon before it is too late?
**DVD $20.99**
**VCD $12.99**

**NAKED KILLER:** This is a certain classic. A very stylish and well-made film. Kitty (Chingmy Yau) takes a bloody vengeance for her father's murder, and finds herself wounded and on the run from the Hong Kong police but is taken under the wing of hitwoman Cyndy (Kelly Yao). Also cutting a gory swathe through HK's most corrupt criminals is lesbian hitwoman Princess (Carrie Ng), aided and abetted by her sidekick (Svenvara Madoka). The cop assigned to investigate the murders, Tinam (Simon Yam), is still traumatized by the shoot-out that led to this brother's death. He fall for Kitty's seductive charms, and finds himself caught in cross-fire between the various femme fatales! **DVD - $20.99**
**VCD - $13.99**

**NAKED KILLER UNCUT ENGLISH DUB VERSION: This is the English dubbed version of this gem.** This version has the 5+ scenes (approximately 3 minutes) of extra footage that was trimmed from the initial release. The trailer also contains plenty of footage that was not used in the film, as well as alternate takes and angles of scenes that were in the film. The audio track has also not been censored like in the past, and the film itself looks better than ever. **DVD - $22.99**

**NUDE FEAR:** A killer strikes again, twenty years after the brutal murder of Detective Joyce Chan's mother. Luckily, Joyce (Kathy Chow Hoi-Mei) has spent the last 20 years preparing for this day, in hopes of eventually catching the murderer. Unfortunately, detective instinct and years of training find her unprepared for what her cunning detractor has in store.
**DVD $22.99**
**VCD $13.99**

**RAPED BY AN ANGEL:** Chingmy Yau is a television commercial star who attracts stalker-like attention from Mark Cheng Ho-Nam, who plays the role of perfect gentleman lawyer/serial rapist, with amazing conviction.
**DVD - OUT OF PRINT**
**VCD $13.99**

**ROBOTRIX:** When an Arab Prince is kidnapped, an all women task force is assembled to bring down the kidnapper. During an attempt to apprehend him, one our femme fatale's is gunned down, but luckily is reborn with robotic innards when a scientist discovers a way to transfer her consciousness into a cyborg body, while maintaining her original former shell. She is now transformed into ROBOTRIX, an unstoppable fighting machine.
**DVD $22.99**

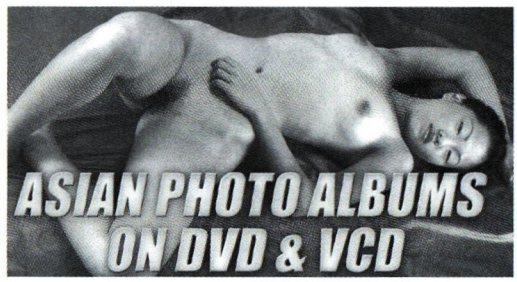
**SATIN STEEL:** Jade and Anita Lee are policewomen in this girls with guns action film. Jade is all business after losing her husband on their wedding day, resulting in a fear of emotional attachment. Anita is the slightly weaker willed partner who lets her fiancÉ's concerns for her safety stand in the way of carrying out her duties to the fullest extent, until crunch time.
**DVD $20.99**

**SEVERLY RAPE:** Fok is still a single virgin at age forty. At the advice of his friend, Kam, who is just looking to cheat him out of his money, he heads to China in search of love. He is introduced by Kam's girlfriend, BoBo, to a woman named Ling, with whom he soon loses his virginity. Unfortunately, BoBo and Ling are prostitutes. They together with their men, have actually set a trap for the money of both Fok and Kam.
**DVD $24.99**

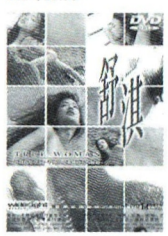
**SEX AND ZEN:** An unusually high-class, soft-core tale based on the ancient Chinese classic, "The Prayer-Mat Of Flesh." In this first part of the naughty trilogy, Amy Yip flaunts her nubile charms in the face of an easily distracted scholar, which leads to their marriage and most unique wedding night.
**DVD $20.99**
**VCD $12.99**

**SEX AND ZEN 3:** This is the second sequel to the worldly renowned original classic. Three girls are sold and groomed to learn the skills needed for pleasing a man, by a former prostitute. "Graduation" marks the start of new encounters with this valuable information under their belts. Mixed in with the expected eroticism is some actual drama. Not quite as legendary as the first installment, but then few are.
**DVD $20.99**
**VCD $13.99**

**TAKE FIVE:** A columnist is determined to find out the identity of the "artistic" psycho who has killed five people at the school her sister attends
**DVD $17.99**



**"HONG KONG PLAY GIRL '99"**
**DVD $16.99**
**VCD $11.99**



**HSU CHI (SHU KEI): "TRUE WOMAN ":** This digital photo album features Hsu Chi in various states of undress, including partial and full nudity, all of which are set to a musical background.
**DVD $16.99**
**VCD $11.99**

**HSU CHI (SHU KEI): "UNIQUE GIRL":** This digital photo album features Hsu Chi in various states of undress, including partial and full nudity, all of which are set to a musical background. It also contains nine alternate angle sections and an ad for another model, bringing the total running time to over ninety minutes.
**DVD $20.99**

**KEUNG KA-LING: "SEX PHONE GIRL":** This digital photo album features Keung Ka-Ling spending nearly sixty minutes exposing/arousing herself throughout a series of sexy vignettes and skits. Requests are phoned in, followed by her reenactments over many different set/costume changes.
**DVD $17.99**

**KEUNG KA-LING: "VIRGIN FANTASY":** This digital photo album features Keung Ka-Ling (a.k.a. Xiang Ka-Ling) in various states of undress, including partial and full nudity. Also featured is a trailer for this release as well as the trailers for four other photo albums on DVD.
**DVD $16.99**

**MADOKA OZAWA: "SUMMER INCIDENT":** This digital photo album features Madoka in various states of undress, including partial and full nudity. The scenes are set to a musical background, along with plenty of teasing and playfulness from Madoka while she turns in one of the more charismatic performances on a nude modeling shoot.
**DVD $16.99**

**MIHO NOMOTO: "VIRGIN FANTASY":** This digital photo album features Miho Nomoto in various states of undress, including partial and full nudity.
**DVD $16.99**

**MIHO NOMOTO: "VIRGIN FANTASY II":** This digital photo album features Miho Nomoto in various states of undress, including partial and full nudity.
**DVD $16.99**

**MIORI MAIJIMA: "APHRODITE":** This digital photo album features Miori in various states of undress, including partial and full nudity. Most of the scenes are set to a musical background, along with a few interview segments with Miori.
**DVD $16.99**

**SAITOH RIKAKO: "CAUTION!":** This VCD photo album features Saitoh Rikako in various states of undress, as well as nude.
**VCD $10.99**

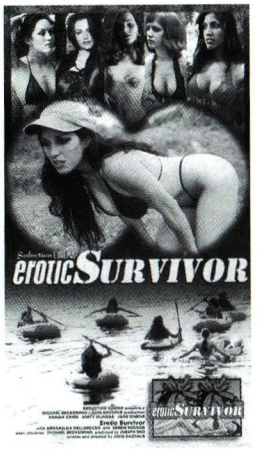
**VIRGIN FANTASIES: "GOLDEN COLLECTION":** This digital photo album features an assortment of models from the Virgin Fantasy series in various states of undress, including partial and full nudity. Also featured is a trailer for this release.
**DVD $16.99**
**VCD $11.99**

**YUKI MAIKO: "VIRGIN FANTASY":** This digital photo album features Yuki Maiko in various states of undress, including partial and full nudity throughout a series of playful scenes and fantasy sequences.
**DVD $16.99**
**VCD $11.99**

**YOKO: "YOKO DIARY":** This digital photo album features Yoko in various states of undress, including partial and full nudity throughout a series of playful scenes and fantasy sequences.
**DVD $17.99**
**VCD $11.99**

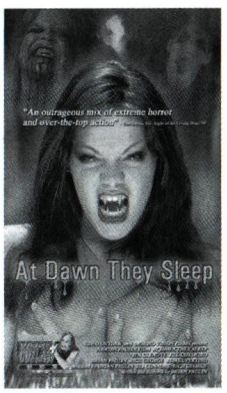
**GLADIATOR EROTICVS:** The Year is 69 A.D. Beautiful and powerful Roman General Eroticvs has just vanquished her latest enemy with superior forces, cunning warfare, and body-weakening lesbian seductions. Fading Emperor Gluteus Maximus wishes for the popular Eroticvs to lead Rome into a new democratic era, but his spineless son Dickus Minimus will not give up the throne so easily. Arrested, savagely seduced, then left for the vultures, Eroticvs vows revenge. Taken into slavery, she must first survive the sensual rigors of becoming the most feared and least clothed female gladiator. The ultimate lesbian warrior! And when she does, Friends, Romans, CountrymenñLend Me Your Eyes, because Eroticvs will win the crowd with the naughtiest girl-against-girl encounters and the wildest "thumbs-up" thumbs-down orgiastic action in history. Hail Conquering Eroticvs! Featuring DARIAN CAINE, MISTY MUNDAE, JADE DUBOIR. **(VHS or DVD)- $29.99**

**EROTIC SURVIVOR** is a voyeuristic game decided by wits, willpower and wild eroticism as two teams stranded in a remote tropical forest battle the elements and themselves to see who will come out on top and win the million dollar Grand Prize. For the all-girl team that quickly discovers it's made up of full-blooded, hot-bodied lesbians, you can be sure each of them will wind up "on top" ñ several times! That's because their competitions are performed on one another - with taut, writhing bodies and eager, sensual mouths forming the kinds of alliances you'll never see on TV. And unlike the other team that strives to win, these girls strive to sin, and their uncensored, uninhibited team work will likely turn the next tribal council into a steamy orgiastic ritual! Starring Darian Caine, Jade DuBoir, Misty Mundae, Esmerelda DellaRocco, Debbie Rochon. **(VHS or DVD) $29.99**

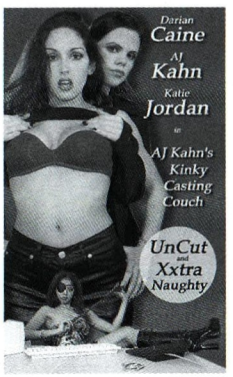


**CALIGULA REINCARNATED AS HITLER** (L'Ultima orgia del III Reich)
Caligula Reincarnated as Hitler (a.k.a. Last Orgy of the Third Reich) is a gruesome and notorious example of the "nazi death camp" movie that saw its hey-day with the many Italian films of the 1970s. Considered a classic of this sub-genre, director Cesare Canevari's film is a relentless and shocking depiction of suffering in the face of unparalleled brutality .
SS Commandant Starker runs a women's prison of war camp that serves as a stop-over for soldiers returning to the front. Along with his demented subordinates and a female Gestapo officer who feeds victims to her dogs, the monstrous Starker takes great pleasure in the atrocities he commits. As the helpless women struggle to survive the camp's unspeakable horrors, one new-comer, Lise, becomes the object of Starker's twisted experiments in humiliation, torture, and cannibalism. But Lise refuses to break , and she will do whatever it takes to survive...and exact her bloody revenge.
VHS / 92 min. / 1976 / Italian (English Dubbed) **$29.99**

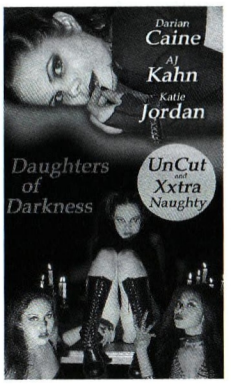
**WHITE SLAVE** (Schiave bianche: violenza in Amazzonia)
While enjoying the exotic splendors of the Amazon River, beautiful Katherine Miles witnesses the gruesome decapitation of her parents by headhunters. Abducted by the bloodthirsty warriors and taken deep into the jungle, Katherine is subjected to torture, humiliation, attack by cannibals, as well as gut-churning primitive rituals and punishments. She quickly learns to abide by the tribe's simple yet savage ways, knowing that escape from this eden of unspeakable horrors is impossible. Fueled by blind vengeance and an animalistic bloodlust, Katherine endures one grisly brutality after another...biding her time to make those responsible for her parents' death and her nightmarish ordeal pay in the most hideous way.
White Slave (a.k.a. Violenza in Amazonia) is a graphic and disturbing Italian exploitation shocker from director Mario Gariazzo....with echoes of Cannibal Holocaust and Mountain of the Cannibal God.
VHS / 90 min. / 1986 / Italian (English Dubbed) **$29.99**




**AT DAWN THEY SLEEP**
Brian Paulin's stylish and ambitious film is a brutally violent, action-packed horror epic featuring horrific special fx, amazing stunt work, and graphically erotic female encounters. Noted FX Master TOM SAVINI was quoted "An outrageous mix of extreme horror and over the top action."
Stephen and Ian are ruthless drug lords in the middle of a vicious battle with their competition. After spending a wild night with two sexy, yet strange and mysterious women, Stephen and Ian wake up feeling oddly sick - their lives changed forever. They discover the women are actually Angels who have infected them with a vampire-type virus. In exchange for immortality, Stephen and Ian, along with an army of throat-tearing monsters, must kill off the human race so the Angels can take over the world. As the vampires begin the gruesome and unstoppable slaughter of mankind, the Demon world rears its ugly head to end the Angels' bid for earthly domination. A three-way war is on...and noone may survive the bloody and horrifying carnage.
Contains Nudity, Sexual Situations, Gore and Violence
VHS / 90 min. / 2001 / **$29.99**



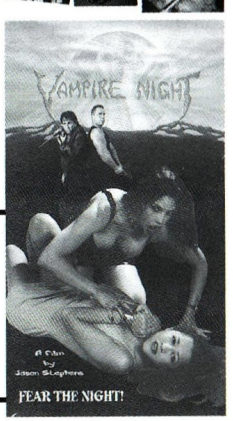

**KINKY CASTING COUCH**
Your favorite SEDUCTION CINEMA girls star in this very, very naughty look at the casting process. Sloe-eyed actress A.J. KAHN (Mistress Frankenstein) has decided to step behind the camera and direct her first bondage video. With the help of able-bodied assistant KATIE JORDON (Erotic Witch II) she begins looking for talent. Model DARIAN CAINE (The Erotic Witch Project, GIRLexploresGIRL) , familiar to many as a highly visible figure model and B-movie talent, has decided to take a shot at appearing in fetish videos. She arrives at the audition fully ready, willing, and capable of dealing with anything the girls can dish out...or so she thinks. She is stripped naked and made to bend over the desk to receive a paddling and then a bare handed spanking. From there it's over to the couch where every inch of her body receives the kind of nasty attention she must be prepared to deal with. And if the pain wasn't enough to deter her from continuing, watch DARIAN's reaction to the strap-on dildo penetration A.J. decides to finish her audition with! Contains full nudity, bondage and penetration. **$39.95**




**DAUGHTERS OF DARKNESS**
Your favorite SEDUCTION CINEMA girls star in this very, very naughty X-rated Gothic Video. Goth club girl KATIE JORDON (Erotic Witch II) has incurred the wrath of night stalkers DARIAN CAINE (The Erotic Witch Project, GIRLexploresGIRL) and A.J. KAHN (Mistress Frankenstein). To teach her a lesson, they kidnap her and bring her to their dungeon of pain. There she is caged like an animal, chained helplessly, and stripped of all her clothes save her boots. The women take turns torturing her as she rants and raves, administering as much cruelty as the girl can bear. She is then tied to a cross, whipped, and forced to wear a muzzle while hot wax is poured on her entire body. Still not satisfied, they strap her to a table face down, and penetrate her violently again and again. But the worst is yet to come when these DAUGHTERS OF DARKNESS decide make their prisoner their feast for the evening. Contains full nudity, bondage and penetration. **$39.95**

THE ULTIMATE EXPERIENCE IN EROTIC FANTASY COMBAT

**THE AMAZON ARENA:** You read about it in DRACULINA #38 - now see the video! Naked amazons battle to the death to become part of an elite amazon tribe. If you like seeing attractive women fighting with knifes and swords - well this probably the only video you'll ever find with such content. Imported from Germany, we are **THE ONLY U.S. COMPANY SELLING THIS VIDEO!** Order yours today! **$35**




**VAMPIRE NIGHT:** Peggy Johnson has nothing but big dreams of becoming a Hollywood star. Peggy's brother Carl is convinced to take care of their small town home and feed store his parents left him. Against her bother's concerns, Peggy ventures to Hollywood to pursue her dreams. She puts her trust in talent agent Johnny Hollwood who send her to a blood-sucking theatrical group he has a pact with. The vampire leader uses the runaways and homeless as a source of food, and Peggy becomes a part of that food chain. Peggy's brother soon teams with a homeless man to battle the vampires and bring his sister home alive! **$25**

**DRACULINA #39:** In-depth look at Brigitte Lahaie, interviews with Countess Bathoria, Chrissy Mountjoy, Brinke Stevens and Pamela Sutch. Behind the scenes with TO DANCE WITH DEATH and BODY SHOP! Plus much more! Full color with 3-page centerfold! **$7**

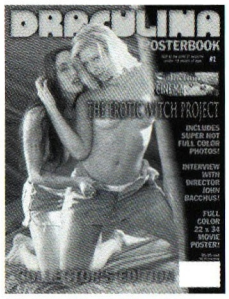
**DRACULINA #38:** The Dorothy Stratten story. Interview & pictorials with Glori-Anne Gilbert, Darian Caine, Teri Weigel, Barbara Joyce and Nancy Feliciano! Plus THE GIRLS FROM HARM, VAMPIRE OF NOTRE DAME, GODDESS and tons more! Full color with 3-page centerfold! **$7**

**DRACULINA #37:** Interviews with B-queens MISTY MUNDAE, PENNY LYNN, PERSEPHONE and STEPHANIE BEATON! "When Darkness Falls" interview with vampire artist. The erotic parodies of THE BLAIR WITCH. Plus IN THE HOOD, DIRTY COP 2, the Girls of DEBBIE DOES DAMNATION, Death Scan, BARELY LEGAL LESBIAN VAMPIRES: THE CURSE OF ED WOOD and more! Glossy paper, color, 3-page centerfold! **$7**

**DRACULINA #36:** Lorissa McComas, Sydney Shannon, Kembra Pfahler, HOOKERS IN A HAUNTED HOUSE, Factory 2000, DIRTY COP 2, DO YOU LIKE WOMEN, MIFED, Hollywood Tragedies: DANA PLATO and MORE! Glossy paper, color, 3-page centerfold! **$7**

**DRACULINA #35:** TITANIC VAMPIRE article with Tammy Parks interview! Plus Rachel Sheppard, Mike Tristano, Leslie Culton as DRACULINA, KILLER SEX QUEENS FROM OUTERSPACE, Nudes-a-Poppin,' Hollywood Tragedies: Dominique Dunne and more! Glossy paper, color, 3-page centerfold! **$7**

**DRACULINA #34:** SaRenna Lee interview-pictorial-centerfold! HOLLYWOOD TRAGEDIES with Shauna Grant and Wendy O Williams! PLUS: Debbie Rochon, Vlad, WAVE, NIGHT OF THE CAT, CARMILLA and more! Glossy paper, color, 3-page centerfold! **$7**




**DRACULNA POSTERBOOK #1:** COLLECTOR'S EDITION featuring a full color 22 x 34 inch EROTIC WITCH PROJECT movie poster as well as some of the HOTTEST, UNCENSORED full color shots of EROTIC WITCH stars KATIE KEANE, DARIAN CAINE and VICTORIA VEGA! Girl on girl on girl! Also, interview with director John Bacchus with behind-the-scenes photos. You won't want to miss this HOT FIRST ISSUE! **$6**

**SQI #26:** Featuring MISTY MUNDAE, star of such videos as INFAMOUS BONDAGE MURDERS, GLADIATOR EROTICUS and many more. Overview of her career, new interview and tons of photos, many of which have never been seen before! **$7**

**SQI #25:** Interview, filmography and many never-seen-before photos of B-movie favorite LORISSA McCOMAS! Heavy 80# paper, full color! A must for Lorissa McComas fans! **$7**

**SQI #D24:** Focuses in on the life and career of Michelle Bauer including many NEVER SEEN BEFORE explicit photos! Heavy 80# paper, full color! Michelle Bauer fans will not want to miss this issue! First issue published by DRACULINA! **$7**

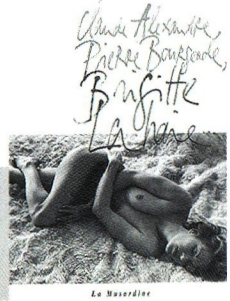
**PINUP #7:** In-depth look at 30s platinum bombshell JEAN HARLOW. Interview with 1954 "Playboy" Playmate DIANE HUNTER. Plus BEAUTIFUL WOMEN IN FULL COLOR LAYOUTS! **$7**

**PINUP #6:** The first issue of the new millennium and our centerfold girl's first time posing nude in front of the camera! Three super hot nude layouts with new models! An in-depth look at Britain's answer to Marilyn Monroe – DIANA DORS. Sex scandals: drugs, witchcraft and sexual deviations follow the mysterious murder of 1920's director WILLIAM DESMOND TAYLOR! Plus "Playmate" news and more! **$7**

**LES VAMPYRES:** A fiery sunset falls upon a mysterious Big Sur manor as we are introduced to a young couple in love as well as three very exotic women of the night. Join our couple as they are uncontrollably drawn unto new levels of sexuality that they have only dreamed of in the past. This chance meeting can only lead to an erotic thriller filled with Evil, Passion and some of films highest rated sensual scenes ever to be captured! This video is beautifully packaged with an extra large video box that contains a full color $9.95 comic as well! Receiving enthusiastic reviews from top adult publications. XXX - **$40**

**DARK ANGELS:** An innocent woman (Jewel De Nyle) is thrust into the sordid world of the undead when she witnesses a brutal murder and inadvertently becomes the next target. Fearing for her life, she seeks the aid of a young detective (Dillon Day) only to find that there is no protection form those who stalk her. No refuge from the wrath of the undead nor their queen (Sydnee Steele). XXX - **$35**

**DRACULINA DIRECT #9:** Our newest catalog is packed with magazines, books, videos, DVDs, VCDs and more! Get yours for only **$5** - or **FREE** with any order from this magazine!



**BRIGITTE LAHAIE:** Hard cover book imported from France of lovey foreign movie star Brigitte LaHaie. All text in French, but loaded with b/w photos on glossy paper. Erotic shots of Brigitte by herself and very loving shots with her pet dog and horse. This book is very difficult to find so get yours while you can! **$45**

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*All items listed on pages 29-32 (including the BLUSH #1 magazine listed on page 1) are available from DRACULINA.*

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VIDEOS & BOOKS: $11 for first, $8 for each additional.

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